

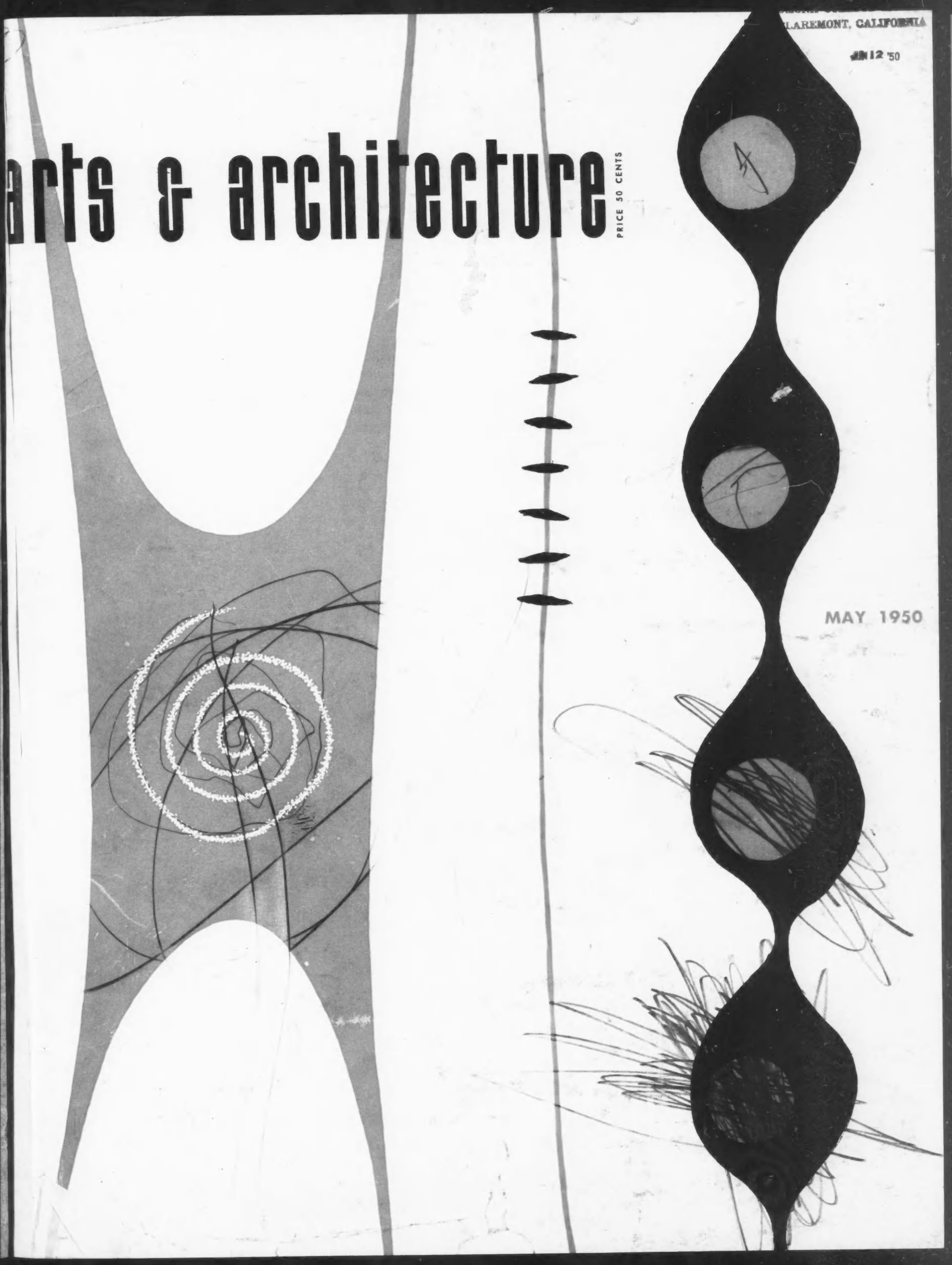
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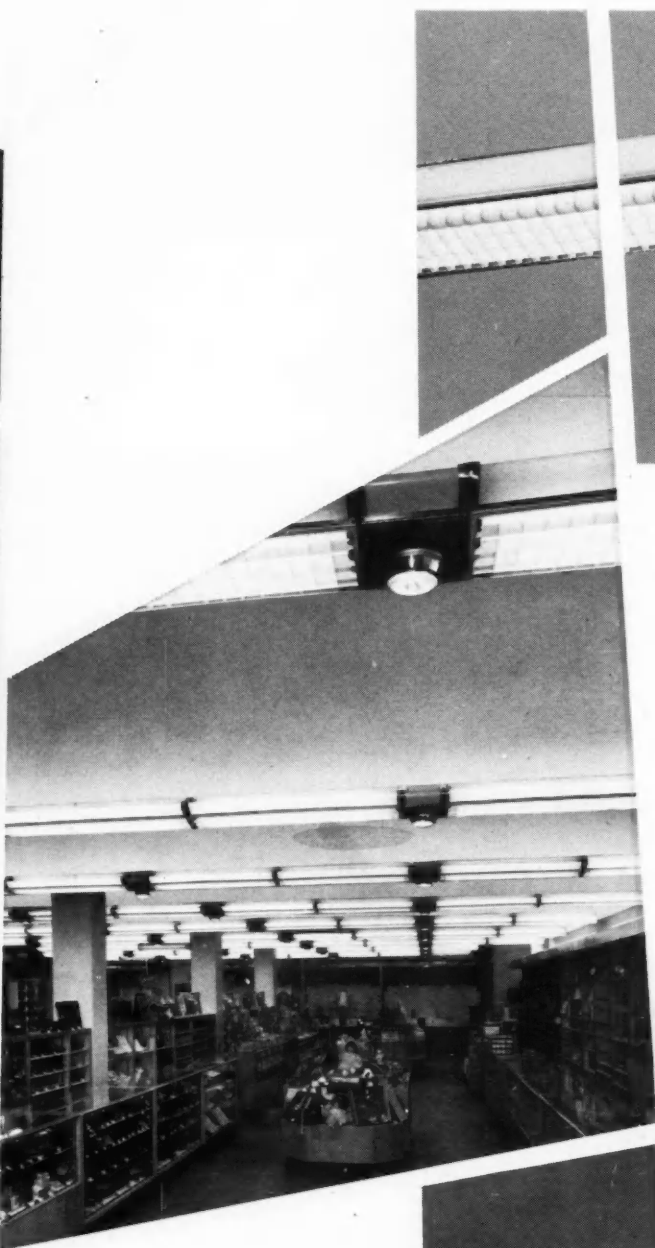
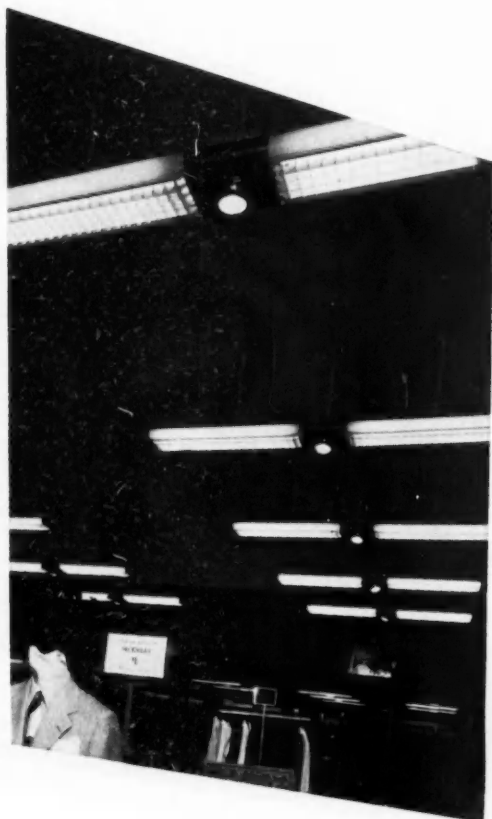
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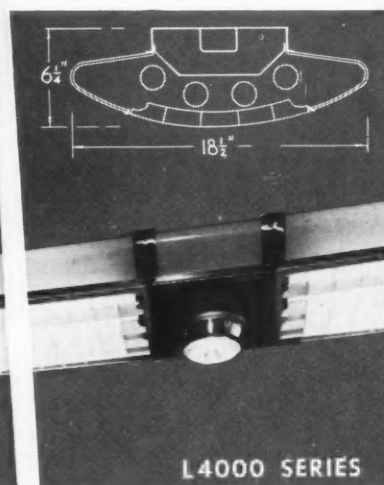
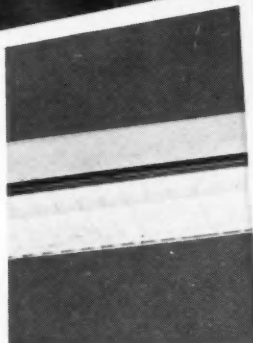
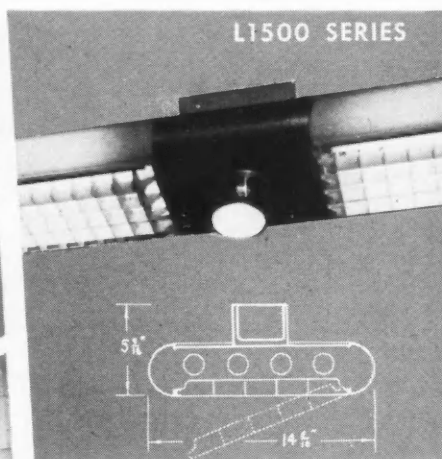
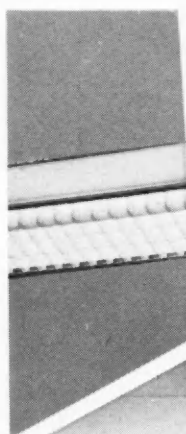
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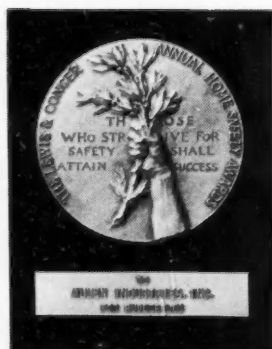
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CINEMA

ROBERT JOSEPH

Recently there was an interesting if unresolved controversy in the columns of the "Saturday Review of Literature" between its Editor, Norman Cousins, and Eric Johnston, spokesman for the film industry through the Motion Picture Producers Association. The gist of the issue between the two men was the question of what Hollywood films were doing to our prestige abroad. Mr. Cousins took a sample weekend offering of Paris film houses, and discovered a generous degree of murder, mayhem and misadventure in the American entertainment fare, and went on from there to say that surely foreign audiences gain a very unsympathetic and incorrect view of American life from the end of a tommy-gun.

Mr. Johnston's answer was a list of impressive pictures made during the last seven or eight years which do show us to good advantage, which do not stress gun-play and native knavery, and which do not suggest that Americans spend their lives drinking martinis and knocking off banks. In criticism of Mr. Johnston, I believe it ought to be pointed out that a number of his pictures, a majority of them, in fact, were produced before World War II; and some of them, I believe, could not be produced today because of the strained atmosphere in Hollywood.

Mr. Cousins is concerned, in this interesting exchange, with the cumulative effect of gangsterism, drinking and the wild-westism of cowboys epics as well as modern themes. And it is this concern for the details, for the real unessentials of American films which makes his article miss the point. If Eric Johnston's article, "Messengers from a Free Country," is guilty of excessive platitude; Norman Cousins' article, "Let's Look at the Message," is responsible for the wrong emphasis.

Let me state at the outset that no survey, as far as I know, has ever been made in any foreign country at any time on public attitude and reactions to American films. Norman Cousins' notion that foreign audiences gain a very unfavorable impression of us



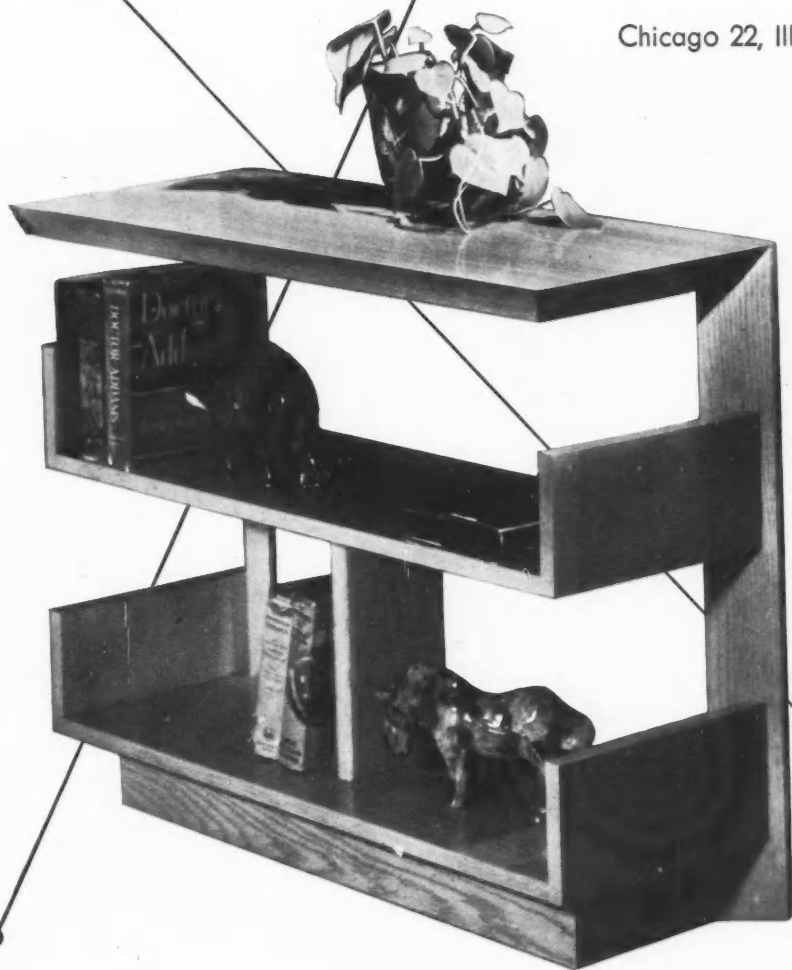
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because our pictures are loaded with violence, or whatever else, cannot be supported by facts. I think it highly presumptuous of us to gauge foreign mentality down, to live in a filmic fear that Zulus or Czechs or even literate Londoners will suppose that anything west of Jersey City is infested with cattle rustlers, desperadoes, and outlaws.

Mr. Johnston seems to ignore the point, and Norman Cousins is not aware of it, that what foreign audiences do resent, what does give them an unfavorable impression of our society and our life, are the "happy endings," the emphasis on a Motion Picture Production Code—dictated morality, the easy solution for all social ills and societal problems through a fadeout kiss and the suggestion that marriage between the principals will not only send the offending culprits to jail, but will also clear us of pellagra, racial tolerance, soil erosion and juvenile delinquency. What gives foreign audiences the wrong view of our standards are the cliché type castings; the Negro as a slow-moving janitor; the newly arrived immigrant as a bearded, beshawled ignoramus.

Because I feel that foreign audiences display the same degree of intelligence as American audiences, I will agree with Eric Johnston, that "Each country has its theater, and audiences in Japan, Italy, France and elsewhere are as well prepared to accept the showmanship of theatrical license." And then Mr. Johnston sensibly asks, "Can it be assumed that only we Americans are able to make the distinction between real life and theater?" To state, as Mr. Cousins implies, that only Americans know that all Italians are not bicycle thieves despite the fact that "The Bicycle Thief," an Italian-made picture, has been shown on American screens, is a strange kind of presumptuousness.

If Mr. Cousins is right, that foreigners do get a distorted view of American life, if he is right that the picture of America which they get from our movies alienates them from us—and he is borne out on this view by our State Department—then he must search deeper than the props which actors carry, and the speech which they affect. Audiences in many countries in which our motion pictures are shown have daily reminders in the form of destroyed buildings, empty cupboards, threadbare clothes, black markets, and privations of

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all sorts to assure them that the symbolic walk into the sunset is not necessarily a cure-all for everything. They resent the phoney easiness with which Americans seem to face and overcome problems which sometimes beset them. If there is a locus of trouble, if there is a point which starts American films off on their merry way toward gaining us friends, and doing us international harm—then those faults lie not in the externals of films, but in the mistaken moralities behind them.

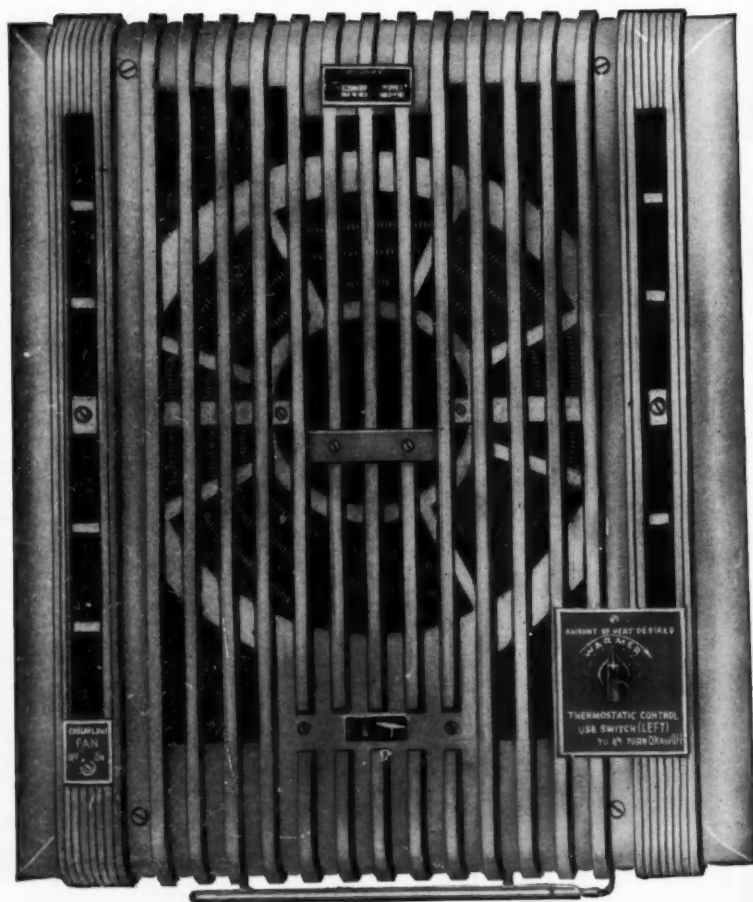
MUSIC

PETER YATES

THE ART OF FUGUE AT USC

Ten years ago the University of Southern California engaged the composer-pianist Bela Bartok to play a recital, then canceled the engagement, explaining that Bartok would not draw well at the box-office. Bartok, an exile from his own country because of his unceasing resistance to Nazi encroachment, had come a few years too soon. Less than two years after his poverty-stricken death in the world's music-money capital, Bartok and his music were box-office. This year the Hungarian Quartet is playing two of Bartok's quartets at the university, accompanied by faculty lectures; Halsey Stevens, a member of the faculty, is preparing a book about Bartok.

The rejection of Bartok occurred at what was perhaps the low-water-mark of culture at USC. Nowadays the musical culture of the university is very much alive. In those days it was the lack of intellectual leadership by the faculty that did the harm; now the new cultural vigor of the music faculty is hampered by a lack of intellectual response among the students. When Alfred Frankenstein delivered the keynote lecture of the Contemporary Music Festival this winter, the small audience consisted almost entirely of faculty and outside visitors. It was quite different at such other events of the Festival as the song-recital by Peter Pears and Benja-



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min Britten, the performances of Britten's cantata *St. Nicholas* and his opera, *Albert Herring*, under the composer's direction.

Of the present faculty Raymond Kendall, head of the department, carries a by-line as critic for the *Mirror*. Frederick Kanitz and Halsey Stevens prune and shape the budding composers. Stevens turns out the Philharmonic Orchestra program notes. This season he had the rare pleasure, for a Southern California composer, of leading the orchestra through the first performance of his own *First Symphony*.

All of the faculty instrumentalists take a hand in solo and chamber music events. Their performances, as well as all the chamber music concerts of Evenings on the Roof and the County Museum, are broadcast over the university FM station KUSC. This season Stephen De'ak is playing the six Bach suites for unaccompanied cello, Glen Swan and Ingolf Dahl the sonatas for keyboard and violin. Dahl's own chamber music compositions have been played during the last year from Los Angeles and Tempe, Arizona, to New York and Paris and Vienna. The Hungarian Quartet, in residence at the university for three months, is offering as a university course with credit a series of quartet performances, including several of the most important twentieth century works in this medium, with lectures by members of the music faculty. They are also playing two programs, open to the public, which are being jointly sponsored by the Coolidge Foundation.

Of all the quartets I have know the Hungarian most deserves the gourmet's term "bouquet" to describe its quality. It is a quartet of reasonably old vintage, the oldest now playing together without a change of membership. Here is not the orchestra attack of the Budapest, the after-dinner mellowness of the old London, the sour tang of the Busch, the sweet reasonableness of the Lener, the rhythmic freedom in the grand manner of the old Flonzaley. Nor is there the clear, untroubled outline, never quite serious, of the old Pro-Arte nor the dead-earnest inwardness and philosophical drama that follow the wounded arm and reversed fiddle of Rudolf Kolisch. Not the lusty enthusiasm of the young Juilliard group, at ease—too much so, one may object—with Bartok and Schoenberg, the first quartet of the future.

(And here may I tender my apologies to another group, the

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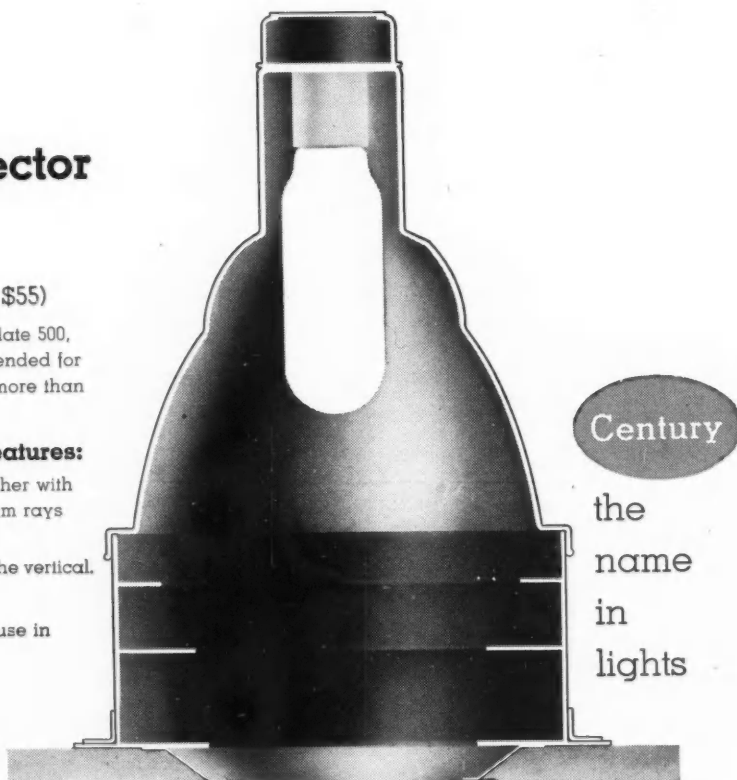
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Walden Quartet, that until my recent article about Charles Ives appeared I had not heard their new recording of his **Second Quartet**. I had written that not one acceptable recording of a major work by Ives was available. Now I can withdraw the statement. With this splendidly played recording one can at last enter, hampered only by one's own prejudice, the far-seeing, humorous, emotional, wise world of Ives. Here are the faith and vision of a radical American, untroubled by Hearst and our strange, horrible new fearfulness.)

The bouquet of the Hungarian Quartet consists of a broad, unforced tone, an ease and breadth in the phrasing, neither emotional nor dramatic but seldom dry, a comfortable sureness in the whole interwoven melody, which spreads the shaped sound evenly among the instruments. Like every quartet the Hungarian can be taut and pushed, as if trying the work of the evening once too often; that one must allow for. The breadth, the unforced tone, the calm, considerate melody will come back.

This season at USC, Alice Ehlers, whose green and rose Pleyel harpsichord has sounded for us many times a stately reading of Bach's **Goldberg Variations**, is directing a series of Bach programs covering a wide and well-chosen range of his music, bringing together sacred and secular cantatas, sonatas and trios for violin, flute, and gamba, the two-part **Inventions** and other keyboard solos, and the **Musical Offering**. At the center of this assemblage of the great Bach's art is a new performance of the **Art of Fugue**.

It is hard for us to realize that the **Art of Fugue**, composed in open score without any instrumental registration, had never been played in public until Graeser arranged it for string orchestra in 1928. We in Los Angeles first heard it during the early thirties, in Richard Buhlig's arrangement for two pianos, played by him with Wesley Kuhnle. This arrangement follows Bach's own method of setting the four mirror-fugues for two clavier. It has the attack, the decisiveness, the articulation of parts, the dynamic drive and drama that are impossible to achieve with the more mellow strings. Mozart and more recently Roy Harris have set parts of the music for string quartet, but the **Art of Fugue** stands essentially apart from Bach's music for strings. The nearest style is that of the keyboard, but not

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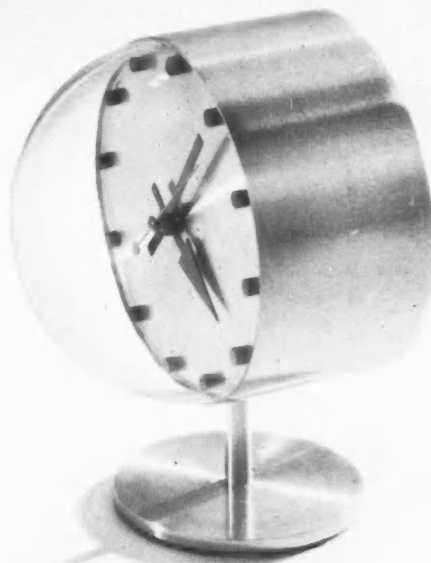
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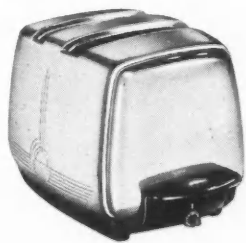


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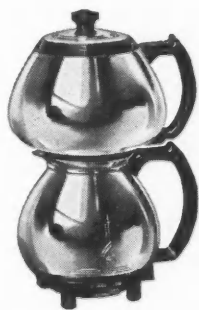
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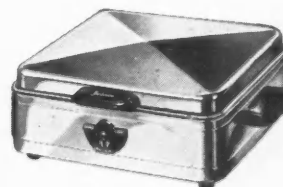
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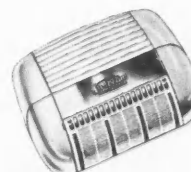
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the organ. The modern organ is too muddy, the Bach organ too fluid for such a length of solid work. I would say the same but more forcibly to E. Power Biggs.

This is in truth the one work by Bach that is most suited to be recast by careful arrangement for twentieth century chamber orchestra with winds and brass. For sections, but, except possibly the full climaxes, for full orchestra. The gory trampling of Bach dynamics that occurred several years ago when Mitropoulos stormed with the Philharmonic-Symphony through some foul fiend's setting for full orchestra should be resisted as one resists the encroachments of the loyalty tests.

For the USC performance the *Art of Fugue* was used in a manner that Bach himself would surely have approved. It was taken first to the classroom—and for Bach the composing of music was always intimately linked with learning how to compose it, witness his many transcriptions of other men's music, the volumes of pieces for his wife and sons and friends—and given over to students of chamber music and of orchestration to be prepared for hearing in a great variety of combinations.

The first fugue was given to the organ. This was wrong; it was very wrong. One might as easily play the opening of Beethoven's *Diabelli Variations* on a harp. The first fugue is the prelude, the declarative statement of the theme without additional material, as if to state this is how it will be, this is the character of it, coming to an abrupt halt, like the plateau suspensions at the end of the *Goldberg* theme and after the first explanations of the *Diabelli* theme, as if to say, now we shall begin. This can be done by string quartet. There is a recording by the Pascal Quartet from the Harris version to prove it. But I believe there should be a sharpening of the sound with winds.

The second, third, and fourth fugues went well with strings reticently sounded like viols. Again I would prefer some wind in varying combinations, yet to do so might upset the expressive balance of this first set of fugues. Perhaps strings are the best to begin, before the dramatic counter-themes come in.

The fifth fugue (I'll not use Bach's term *Contrapunctus* that reads so monumentally at the left of the program but like rocks on the

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page) brought on string orchestra and the first of the settings prepared by Ingolf Dahl's orchestration class. Mr. Dahl as conductor of the university orchestra now took his place on the podium and chose a tempo nearly twice as slow as the fugue demands. I said to myself, 'I'll reckon with him for this. For all their good intentions he shall be hanged beside the organist. But the sixth fugue cut me short. And from now on I began to sweat.

Fugue seven was a lovely setting for string orchestra. Fugue eight brought out the winds. Fugue nine the winds took over without strings, blowing another of those laughing obligato melodies that Bach has always hovering about the Holy Spirit. Fugue ten was again strings and winds. Eleven brought in full orchestra with brass. I agree with Virgil Thomson about sacred music. If it is to be solemn, it be likewise joyous. If it is to be stern, reserved, and awe-struck, it must likewise cheer up heart and soul with an abundant noise. The eleventh fugue was an abundant noise; and so was the fourteenth and last, the unfinished fugue that breaks off with a line scrawled down the page after the stretto of Bach's signature, this time in full brass. Bach dies. He does nothing of the sort. Rumor has it the fugue was complete, and Bach had paused in the reworking at this point, the utmost climax of his life. I wonder whether, as he was dictating his last choral prelude, printed at the end of this work and usually played, as this time, to conclude it, the blind Bach did not know quite well that nothing in music could follow that terminal signature but silence. Busoni, Tovey, and others, poet and pedant, could complete it. The man now blind to earth put aside the years of work, changing the title of his final prelude from the earthly but alterable *When in Our Greatest Need to the unalterable Before Thy Throne I Stand.* Let us have no angels' wings in the program notes about this prelude. Bach was no more sentimental than Dante. He knew where he stood.

*To grasp the distinction between these two titles is to comprehend the change of spiritual altitude between the *Matthew Passion* and the *Art of Fugue*. It is the same religious cosmos, but in the later music the world and its suffering, though not forgotten, are nearly out of sight.

Following the colossal eleventh fugue, that majesty of sound upon three themes which one could wish would never end, come in the canons, like intimate conversations of the spirit. But not whispering;

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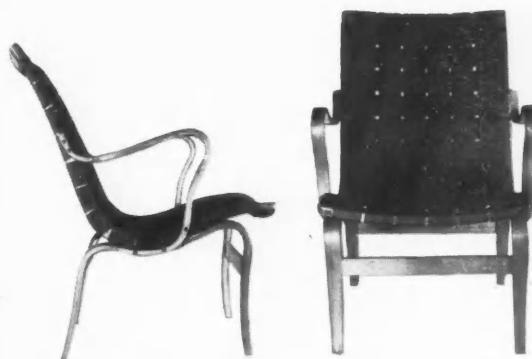
the inimitable conversationalist of the many two and three part studies now in a firm voice discusses absolute experience. Alice Ehlers played the first two on the harpsichord, in a quiet, floating tone but strong rhythm. The third, more serious, went well between flute and viola. The last and best, the most searching dialogue of Bach's abstract art, the **Canon in Augmentation and Inversion**, the mirror of serenity and despair, was spoken between the expository violin and the brooding cello, and then with the inversion the brooding grew to hope on the violin while the expository outline became on the cello the unanswerable questioning of doubt. (Or if you doubt my argument and claim Bach was making mirror canons for the trick of it, you may accept Tovey's grumbling objection that this canon is either one of Bach's rare failures or a bad joke).^{*} It is the soul, the spiritual as well as the dramatic focus of the entire composition, shedding a rarer glory upon the mountainous fugues that come before and after it.

Then there are the four mirror-fugues. Bach set them for two clavers; only thus can one enter the vast peace of this suspension, where all things become equal, between earth and heaven. If they are to be set otherwise, it should be for a single medium. But this time they were dispersed among oboe, cello, and harpsichord (an unsuccessful combination as played), organ solo, and brass choir. Possibly for the first pair the mixed trio may be used, the second pair should be both for brass.

Now with the last fugue let us speak no more of Bach but in despite of the conductor's sensibilities and the printed instructions of the program loose the full volume of applause which was then denied us. This was a masterly achievement: imaginative conception, arrangement, orchestration, and performance. It should be worked on and improved. The organist must be kindly and courteously shown out. The eleventh fugue may be taken down a bit, though the exquisite variety of the smaller entrances and the cumulative enthusiasm of the larger ones made a possible vulgarity as defiant of criticism as the pyramids. Here is an evening's experience of the most sacred music, without words or rite, that should be experienced, like a rite, many time. And I see no reason why I should not add: in many versions.

^{*}Tovey argued that the Art of Fugue was never meant to be and could not and should not be played whole.

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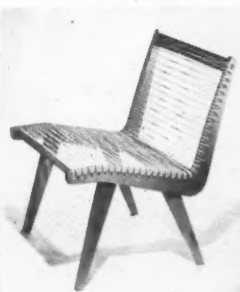
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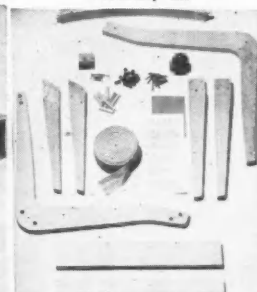
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"IF YOU HAVE THREE HAND GRENADES . . ."

"A boy in Germany, who first learned to read between 1933 and 1937, learned from his first school books that other boys had been born to be his slaves; that the lands of other men had been stolen from his fatherland; that the rightful victory of his country has somehow been 'stolen' 10 or 14 years before he was born.

"He was taught to burn the books that could have helped to save him and all mankind from what was to follow. In 1949, that boy and his surviving classmates were asked a series of questions by interviewers for the French Institute of Public Opinion. Here are some of the answers:

"A majority of German university students, aged 18 to 22, said Hitlerism still expresses the spirit of their nation and that it will return to power; that there were 'objective' causes for Nazi race prejudices; that the Allied powers had no right to try men as war criminals, and that they have no right to enforce de-Nazification of the country. From the first day of their schooling, the minds of these young men and their contemporaries in Italy and Japan had been flogged by slogans: 'Believe, obey and fight! . . . War is life! . . . The State is the only real being . . . The Leader is always right! . . . A book and a musket! War is the father of creation and the mother of culture.'

"Even their elementary arithmetic books had problems like this: 'If one of our bombers . . . If one of our soldiers . . . If you have three hand grenades . . .'

"Finding the Happy Medium—One must not infer from this that only the former Axis powers have been guilty of bias in their textbooks. In the school histories of nearly every country 'we' have fought purely to defend justice and civilization, and 'they' have had only sordid motives. 'We' have generally won—or lost—against 'overwhelming odds.'

"In history books it is important for writers to eliminate flat falsification of fact, and also to become aware of and eliminate their own unconscious bias and prejudice. War as a topic was greatly over-emphasized—taking up more than 30 percent of most textbooks—but it was realized that an arbitrary 'de-emphasis' could distort truth as badly as the prevailing jingoism.

"It was agreed that new and revised textbooks should contain more information about the building of cities, the development of inventions, the expansion of industry, the spreading of railroads and the peaceful trading between nations. It was felt to be very important to devote more attention to the history of international peace organizations.

"But how, for example, could even the most conscientious historian eliminate his own 'unconscious bias'? The answer was found in making their studies international.

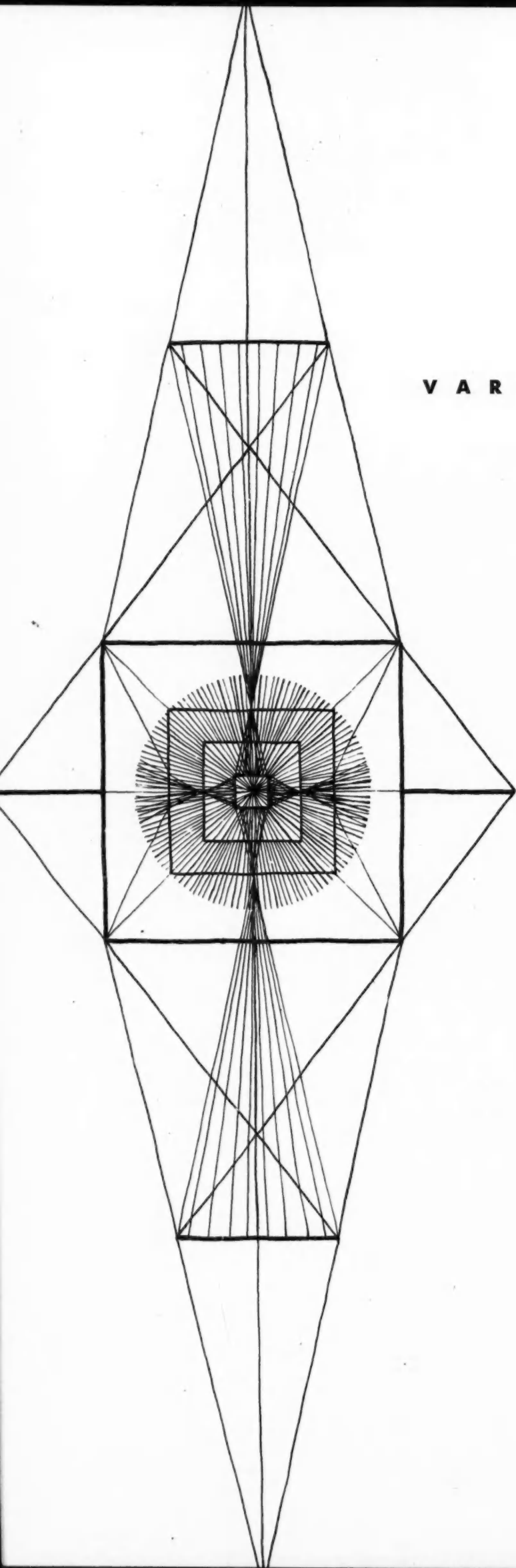
"The Real Fruits of Civilization—UNESCO has taken on a leading role in the fight for better understanding through better textbooks.

"As such work progresses, fewer and fewer young people will be trained to believe they were born to avenge imaginary 'historic wrongs' and that flame-throwers and dive bombers are the finest fruits of civilization.

"More and more of them will understand that the reality of history lies in such dramatic fights as that of the Food and Agriculture Organization against starvation; of the World Health Organization against plagues; of the United Nations, Unesco, the International Civil Aviation Organization, International Postal Union—and a score of others—for a better world.

"Today millions of boys and girls are learning to read and the race is on—to give them books which will encourage them to build and not to destroy."

From the Unesco Courier



The technical and visual structure of my work generally, and of this piece in particular, is seemingly tentative until it is realized that this is a fact of our immediate moment which must be seen with composure and contemplation. Once the fear of dealing with delicate tensions has been overcome, one is free again for all the elements of life to function, and a new adjustment to the immediate environment is established.

The ancient pyramids seemed eternal until the French armies proved, with undreamed of weapons, that they were destructible. The world has learned to exist—even with joy, at times—with Napoleon's cannon-balls. It is

VARIATION NUMBER SEVEN: FULL

now learning to exist with all of matter in a most tentative state. Techniques are established for handling the atom bomb (which cannot be tossed about like a cannon-ball), we are gradually beginning to understand that, although all substance—as we know it—can be literally evaporated at our will, this is no conclusive proof that it will come to pass automatically, simply as a result of the existence of techniques for its accomplishment.

We can hope—even prove—that our wisdom is stronger than our weapons. This construction is such proof. The firmer the tensions within it are established, the more placid is the effect. Patience and love are the elements which gave it life, and patience and love must be used in all dealings with it, its hanging and its seeing. Fortunately, patience and love are both marvelous feelings, so there is little difficulty in calling upon them to help you.

The piece itself is extremely cooperative in its suggestions. Its very center is on eye level, and should be maintained so if it is to make contact with thought and feeling and not exist at a level removed from human affairs, esoteric and aloof. From its center, it should move down to the floor and up to a ceiling brought down to its exact height, and its radiating arms should be free to reach out toward the spectator in undisturbed space.

This would indicate that its full meaning can be assured only if it is in a space of its own, preferably in a medium-sized room—square or circular—with darkened walls and illuminated from above, below, or both. Lighting of varying color and intensity could make of each face another season within the symmetry of the equal "time-lengths" of each.

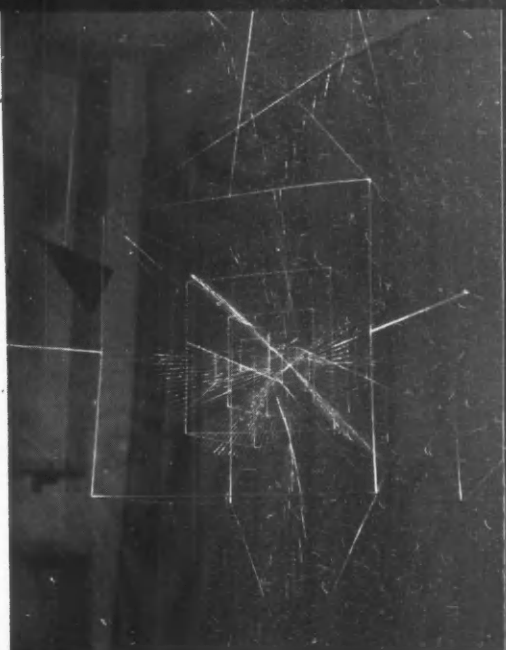
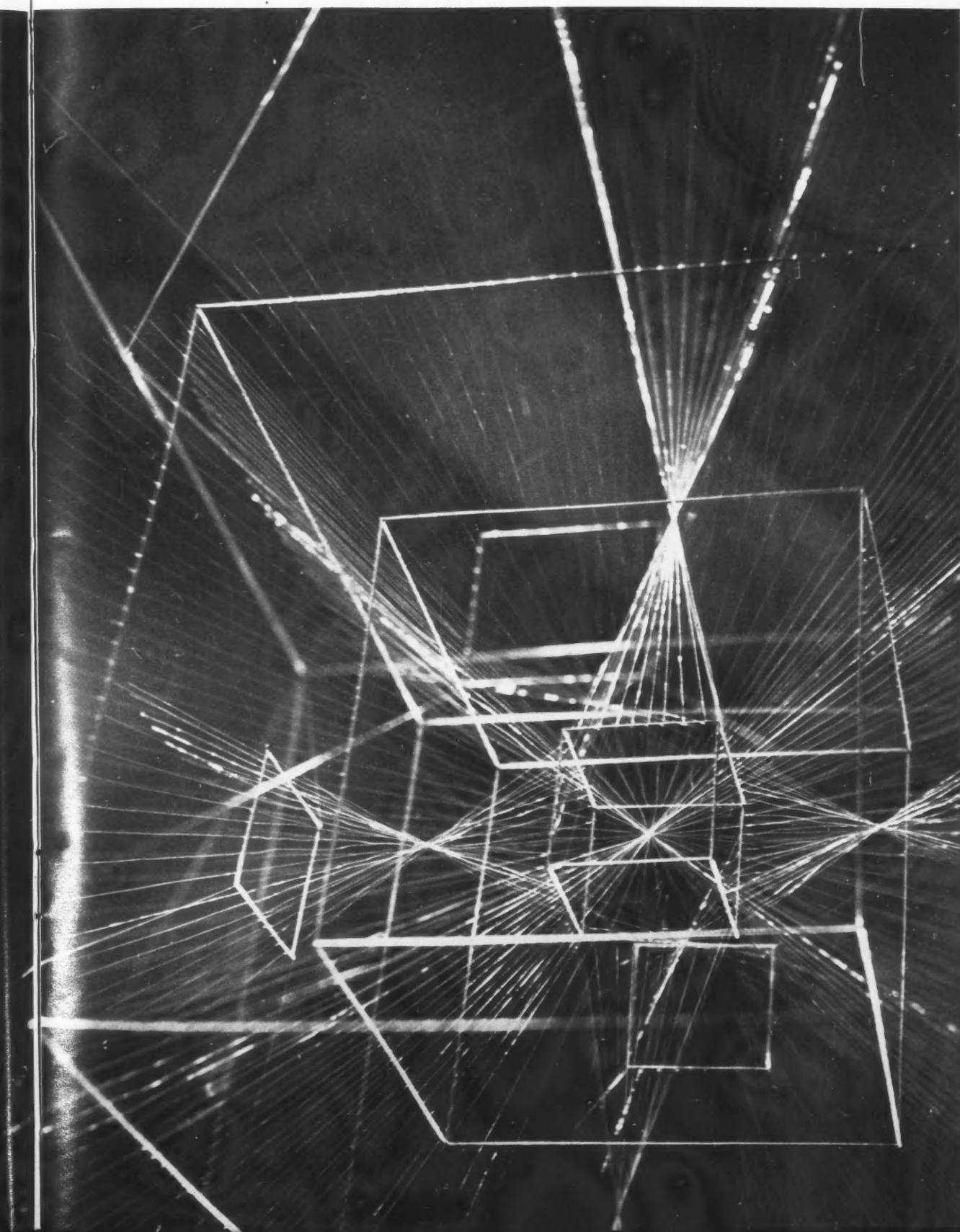
Experience in the studio with daylight from a skylight above, and experience with other works out-of-doors, discoverable like cobwebs or wondrous insects among the light and shade of sunlight and foliage, indicate that daylight also can be utilized as a component in varieties of lighting which might be changed with time of day as well as time of year.

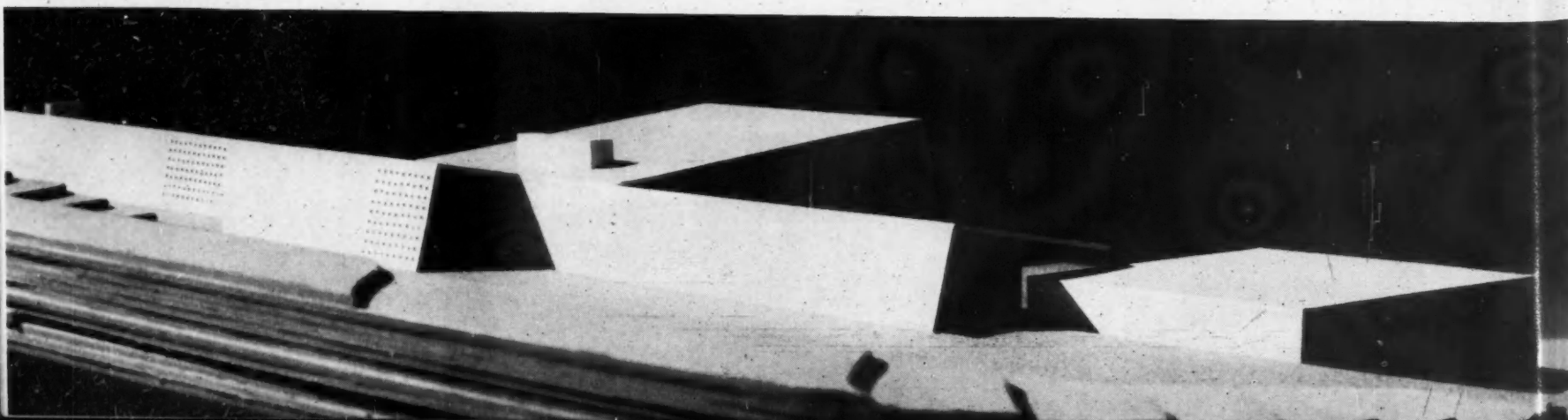
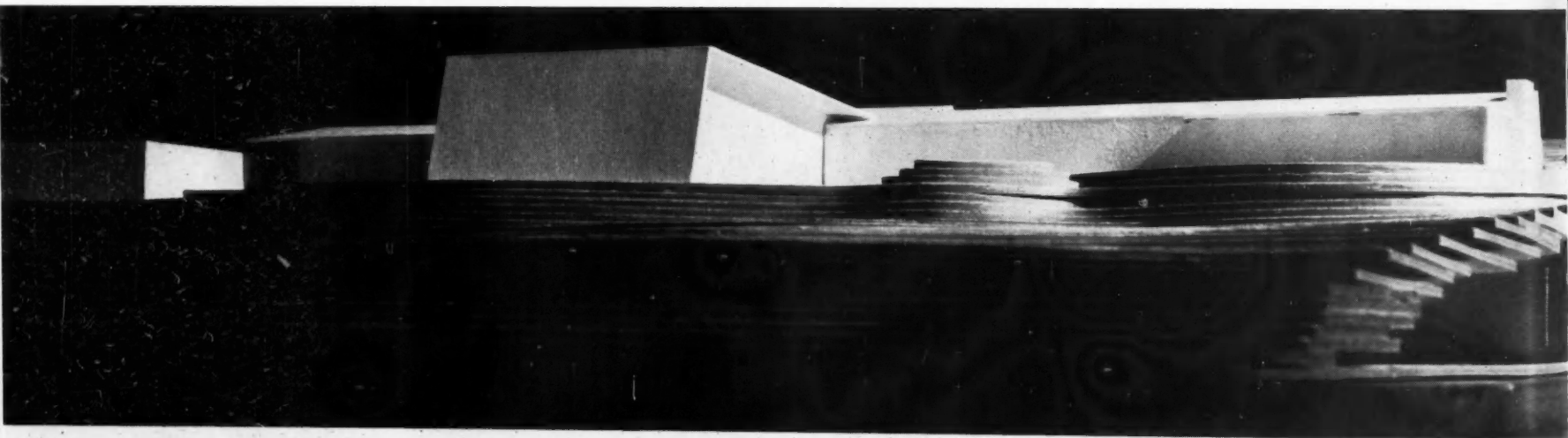
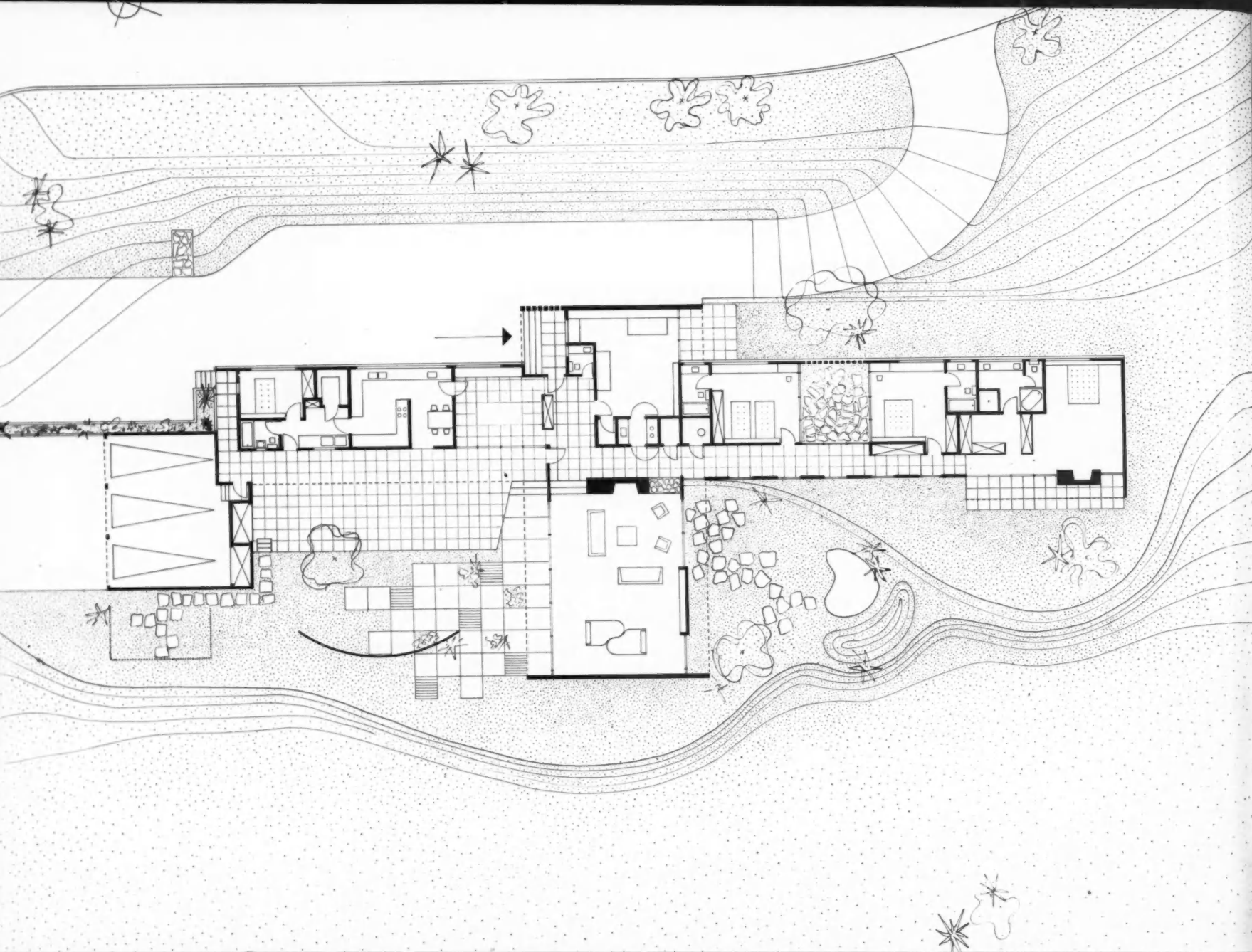
From the point of view of the piece as a center around which are movements of light, people, and spaces, it seems undesirable to consider much movement of the piece within a building. It needs a permanent place, since its lesson is one of security in tentativeness; its very technical existence demands as little handling as possible. The absolute poetic ideal—as discovered in the installation of other works resembling this one—is to install it near the center of the total architecture, where it will stand as a prophetic center of activity, uniting diversity, sanctioning solitude (even its own)

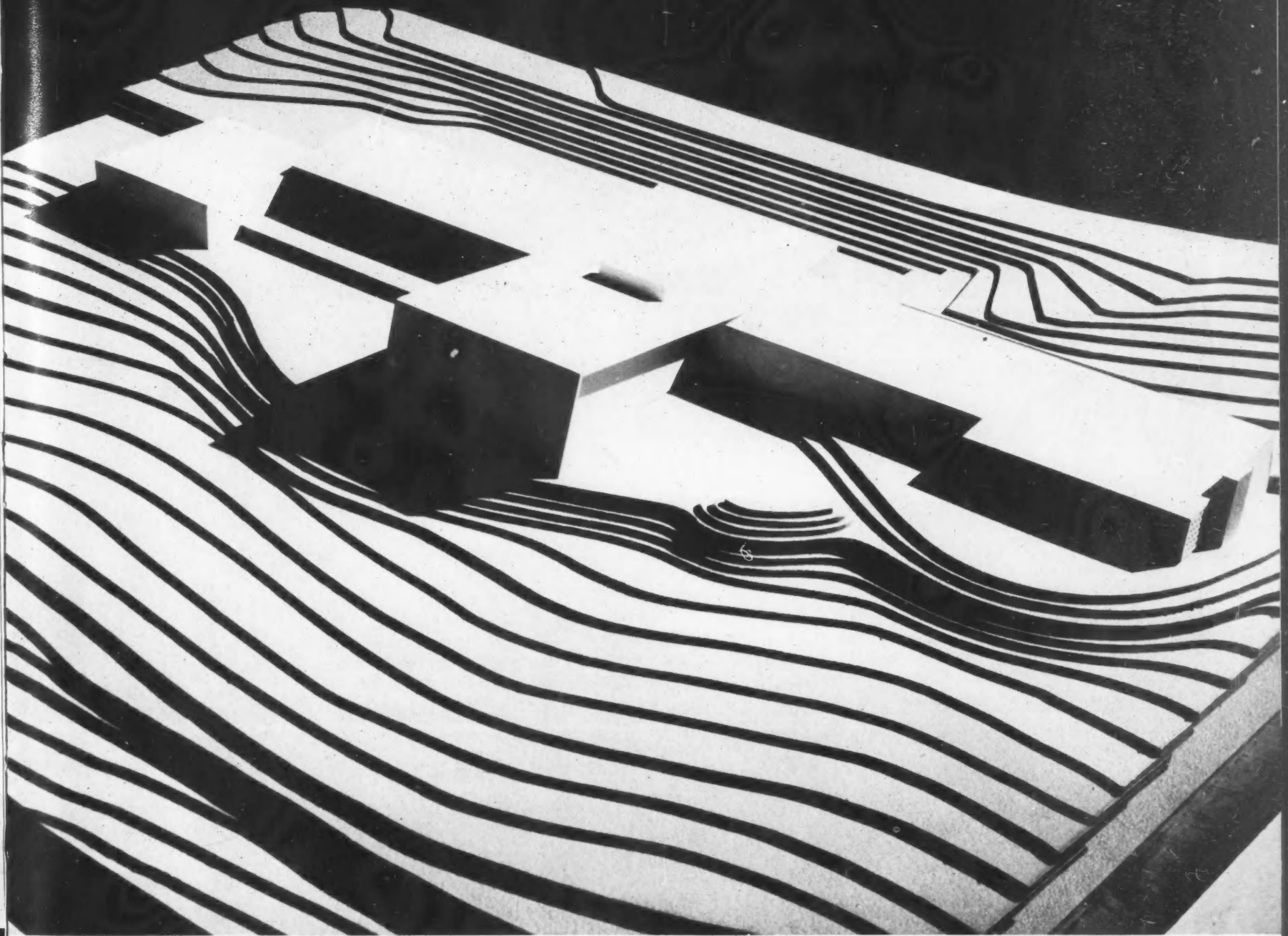
(continued on page 50)

VARIATION NO. 7: full moon (March 49-
February 50). Height: 10 feet: inner
stringing, nickle-chrome cages and outer
diagonals: polished brass.

FULL MOON BY RICHARD LIPPOLD





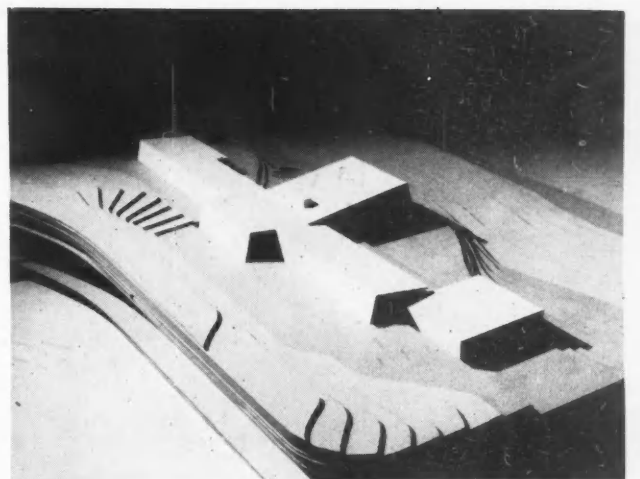


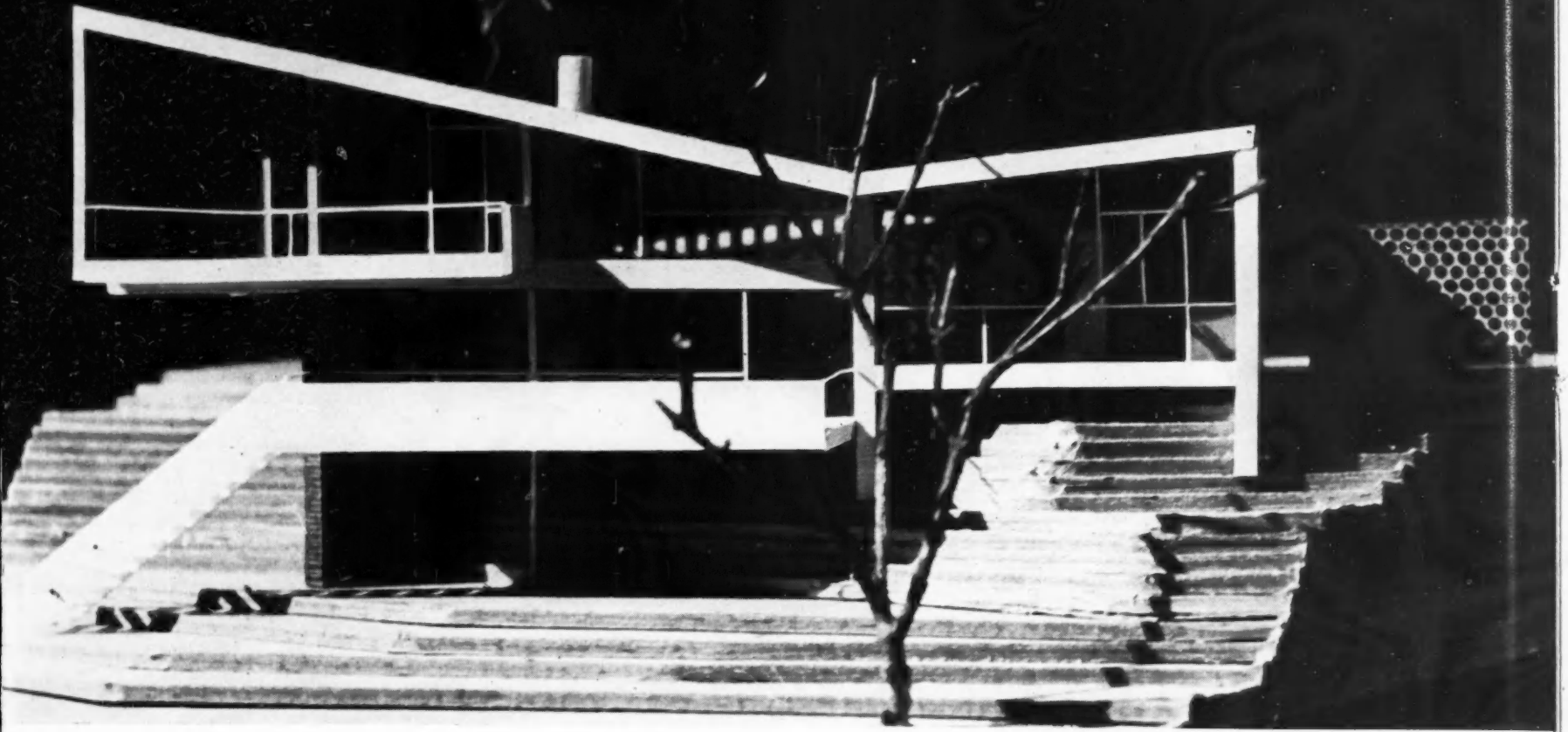
PROJECT FOR A HOUSE BY ALVIN LUSTIG, designer

This house of over 4,000 square feet has been planned for a couple with two children, and attempts to provide them with a framework for spacious, informal living. The lot is a full block deep and roughly square. It is surrounded on three sides by streets and slopes down from east to west. The main view is toward the mountains in the north.

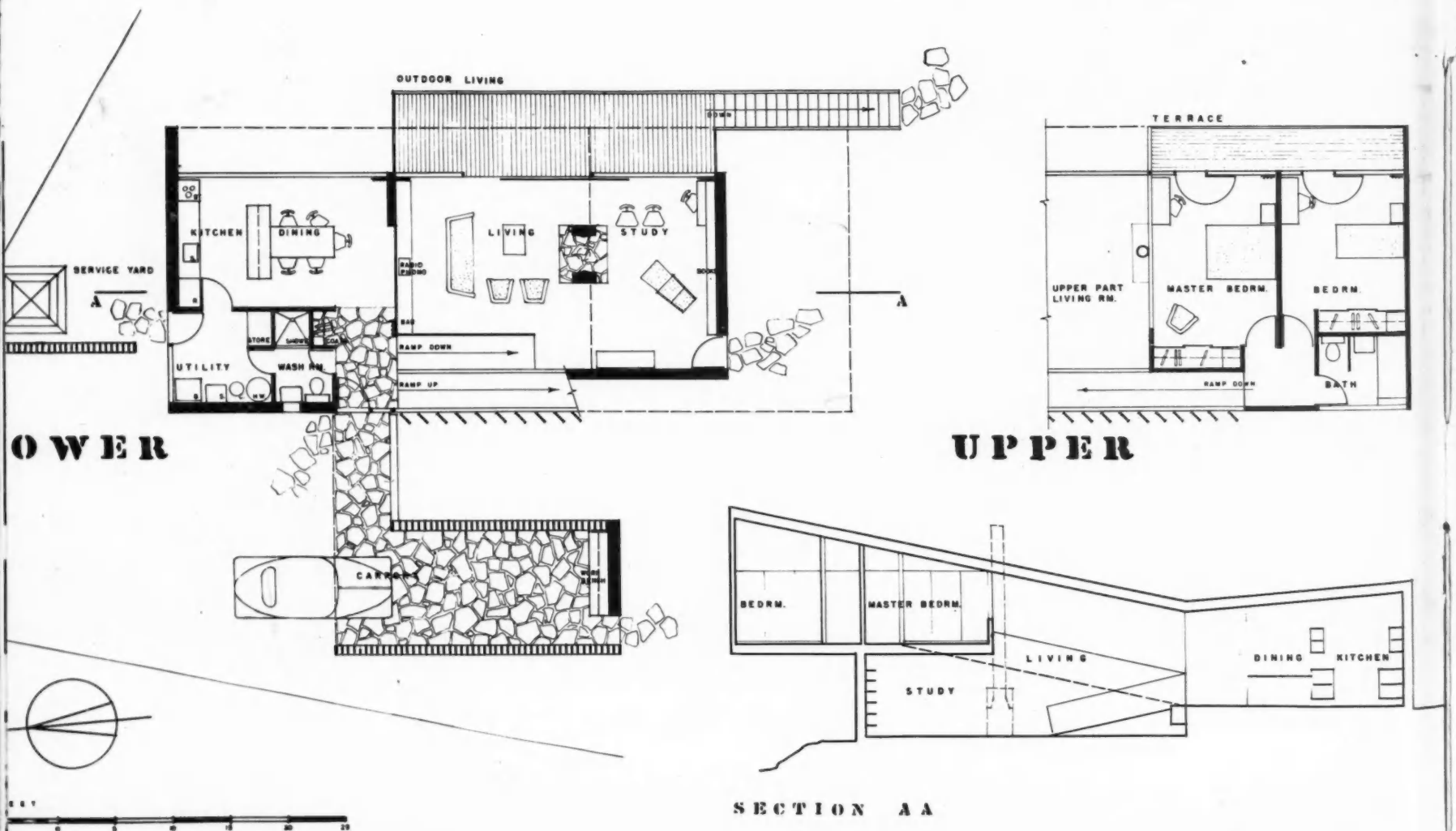
The house is located near the top or eastern side of the lot as the lower street carries rather heavy traffic. The building is planned as a continuous, long line interrupted only by the living room and den areas as a cross axis. Entrance is from the driveway which is planned to separate owner, service, and guest traffic. Living, sleeping and service areas radiate from the entrance hall. The den is planned to function as a secondary living room for the children and their guests and provides for privacy and separation from the traffic of the larger living area. The living room is closed with a blank wall on the west end to shield off the hot western sun, provide privacy from the traffic street and to act as a sounding board for two pianos. The north wall is almost entirely glass and looks toward the view and the more formal paved terraces and outdoor dining area. This outdoor area will be screened from the lower street by a large curved wall. The south wall is broken by book cases and screens allowing control of the sun. The garden on this side will be more intimate and shaded and will extend toward the sleeping areas. The wide gallery entering the sleeping area acts as a secondary social area and is adjacent to the serving bar opening into the den.

The east side, facing the top street has only a long slot window running the entire length to provide privacy and allow for cross-ventilation in each room. Each bedroom has its own bath and the two children's rooms face their own private interior garden, partially roofed over. Each social and private area has its own outdoor counterpart with equal privacy. The main roof section slopes down toward the west following the slope of the land and is opposed by the up-sweep of the large room. Construction is of steel frame and plaster. Photographs show main massing and orientation studies in model form. Views show appearance from the lower street and the upper street.





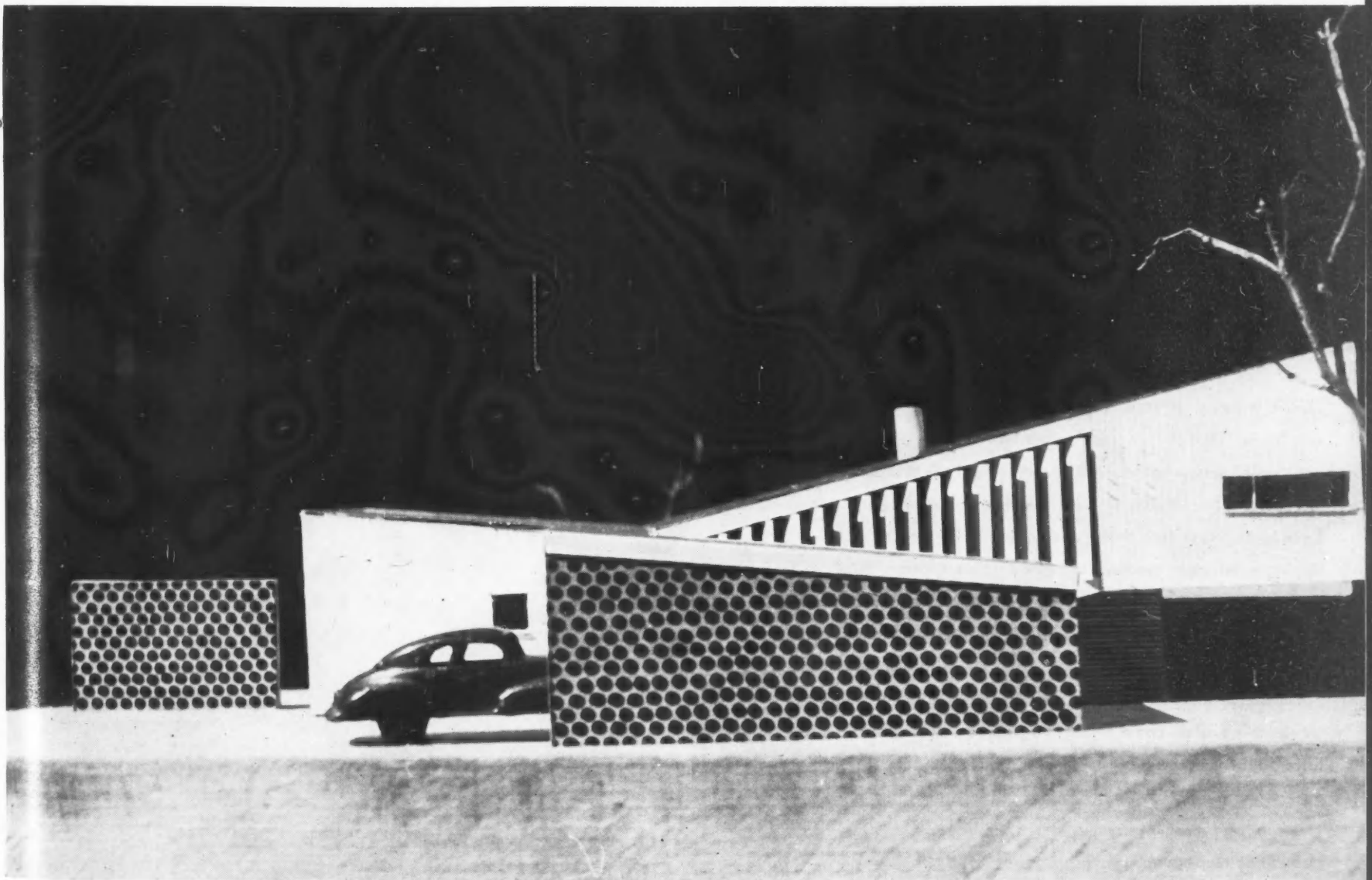
PROPOSED HOUSE IN AUSTRALIA BY HARRY SEIDLER, architect

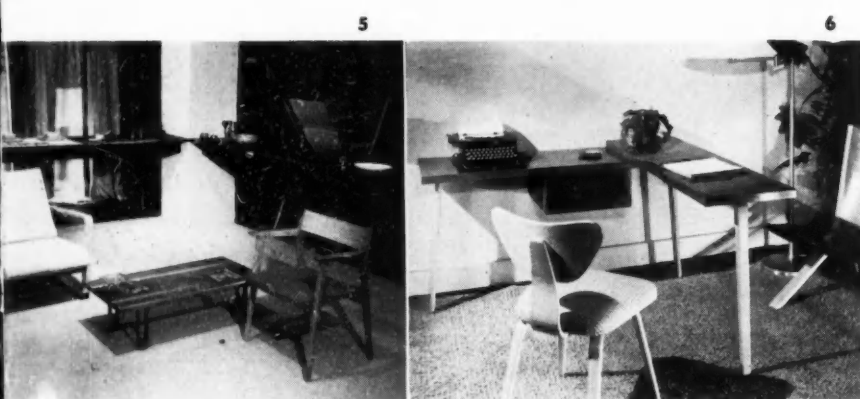
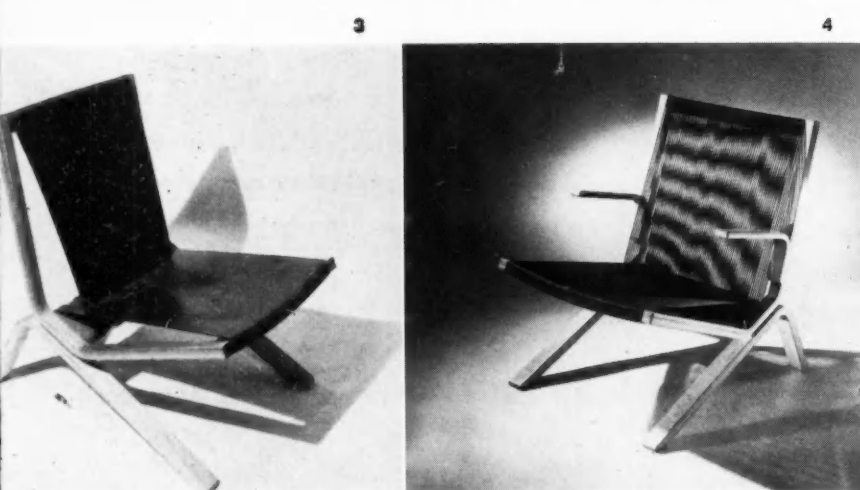
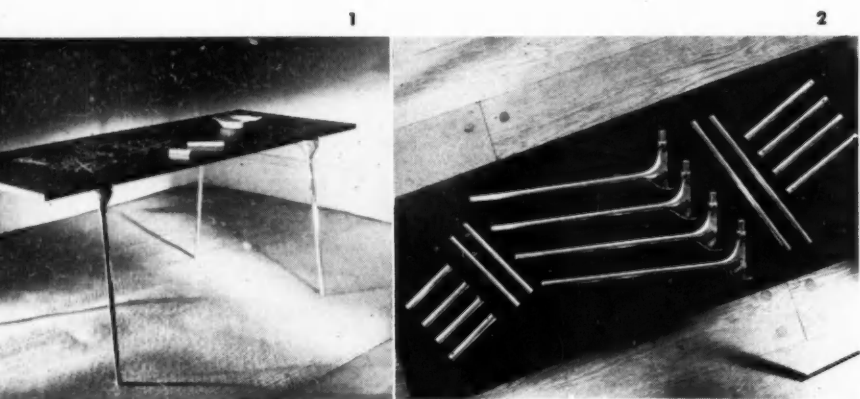


This scheme attempts to go further than its open plan—it has open volumes. The irregular site gave rise to three different floor levels, all connected by ramps. Horizontal spaciousness, which embraces the entire house, is amplified by a vertical openness which penetrates all three levels. The kitchen, dining, living and study areas are all one, but can be flexibly subdivided, with the balcony-like main bedroom increasing the spacial interest. The plan opens an entire glass facade and projects the outdoor living terraces toward a far view of the sea. The approach side is kept more closed for privacy—with vertical louvres protecting the ramp against horizontal western sun rays.

The construction of weight bearing brick walls, pipe columns and steel channels culminates in an 11-foot cantilevered timber portion of the upper floor, which hangs out over a huge rock boulder formation that remains untouched.

The house is painted white and dark gray below. The carport is built of circular open drainpipes, painted dark blue. There are other bright color accents on doors and obscure glass panels.





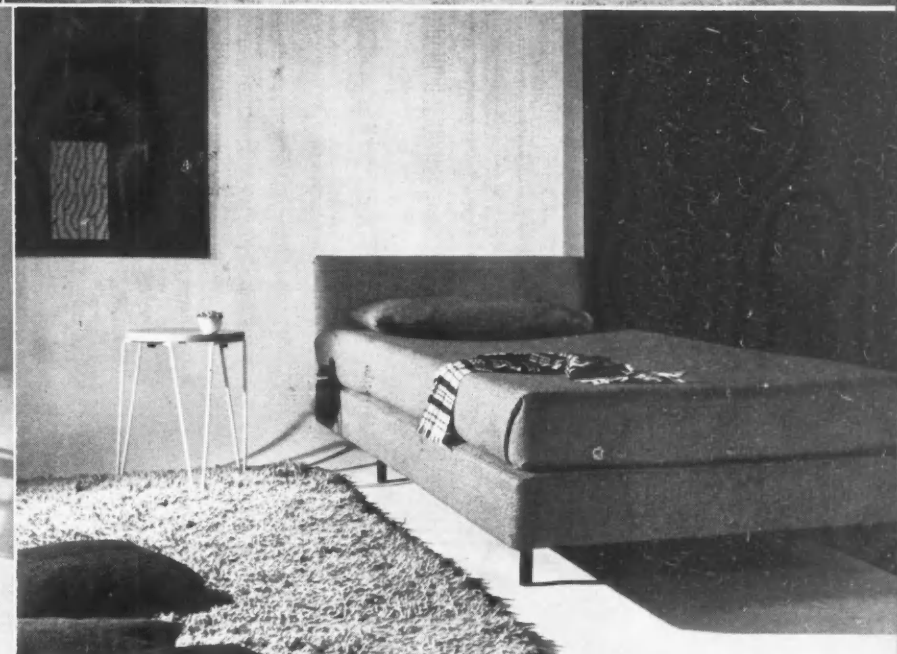
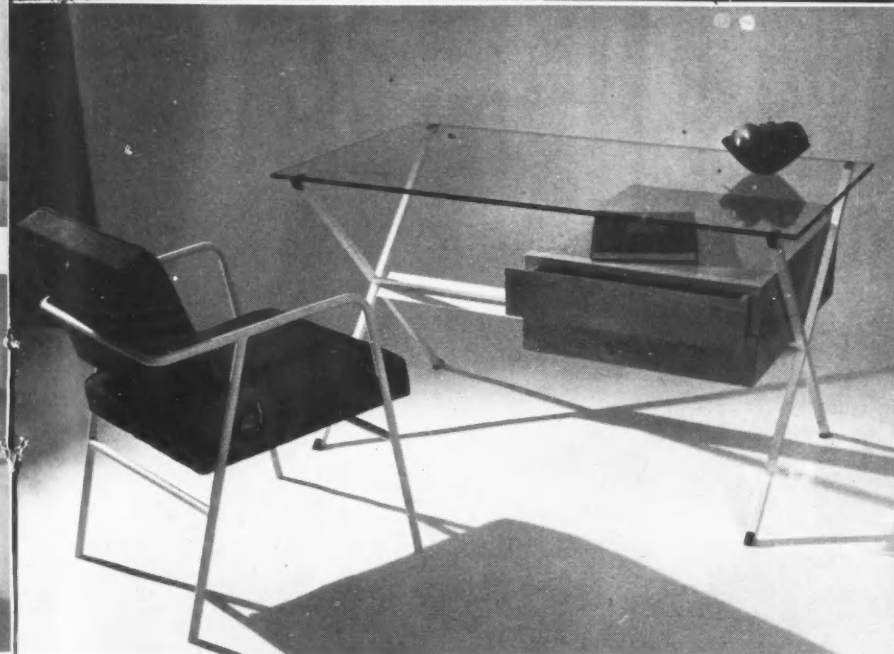
A P O R T F O L I O O F C O N T

This is a fairly representative showing of good contemporary furniture, available through progressive manufacturers. Some of the pieces are very well known—others are presented for the first time.

Heretofore the choice has been limited. However, the manufacturers have been expanding their lines under the impetus of a growing and convincingly insistent demand for good contemporary thinking in furniture design. The stimulus provided by both buyer and manufacturer has had a rather remarkable effect upon the imaginative energies of the designers themselves. An amazing amount of new material is in process of development. By what irritations, provocations or shrewd interpretations of trends this has all come about, no one can rightly say; however, there is little doubt that the designer, making himself heard through competitions and publications, has had a great deal to do with it.

The final and most interesting fact is the eagerness with which the buying public has responded, proving again that it has a way of knowing what it wants and also a way of rewarding those who supply it.





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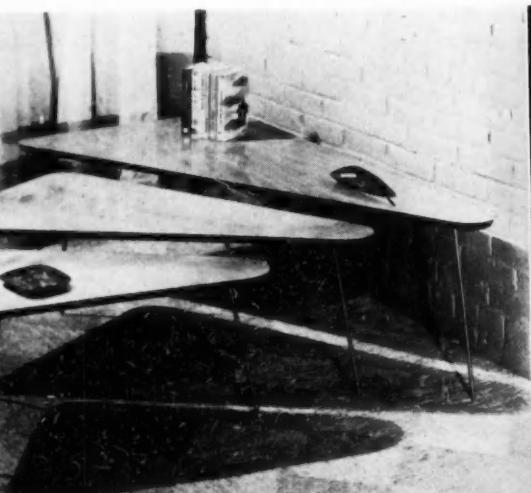
16

CONTEMPORARY FURNITURE



1. Slate table by Hernandez. 2. Breakdown of slate table by Hernandez. 3. Leather chair by Functional Furniture. 4. String chair by Functional Furniture. 5. Wormley table and armchair; small armchair by Ray Komai. 6. Desk and chair by Functional Furniture. 7. Table by Ray Komai for J. G. Furniture Co. 8. Chair by Paolo Chessa. 9. Chair and table by Carter Winter for J. G. Furniture Co. 10. Moulded plywood chair by Ray Komai. 11. Chair Deeco Furniture. 12. Eero Saarinen chairs from Knoll Associates. 13. Herman Miller day-bed by George Nelson. 14. Van Keppel Green chairs. 15. Desk chair and desk by Franco Albini from Knoll Associates. 16. Bed and stacking stool by Florence Knoll.

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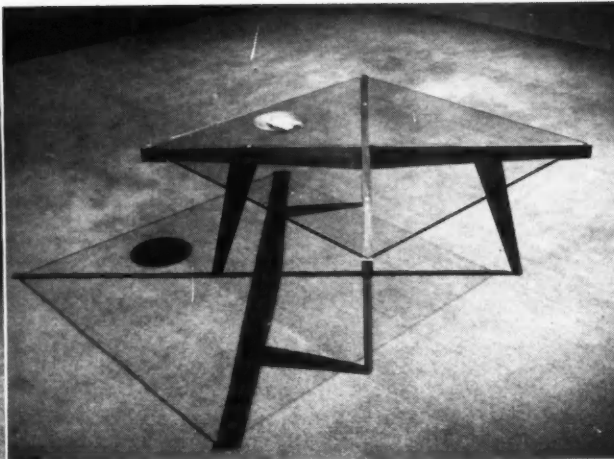


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1. Versa tables from Pine & Baker.
2. Cocktail table by Milo Baughman from Pacific Iron Products.
3. Cocktail table by Jens Risom.
4. Cocktail table by Jens Risom.
5. Storage unit by Mitchell Bobrick.
6. Coffee table by Eugene Weston III.
7. Table and stool by Eugene Weston III.
8. Coffee table by Rochelle of California.
8. Chair by Paul McCobb.
10. Three-tiered end table by Edward Wormley for Dunbar Furniture.
11. Extension and drop-leaf tables by Paul McCobb for Winchendon Furniture Company.



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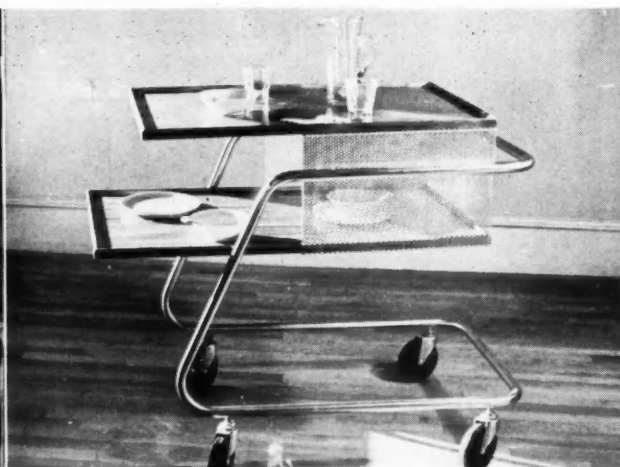
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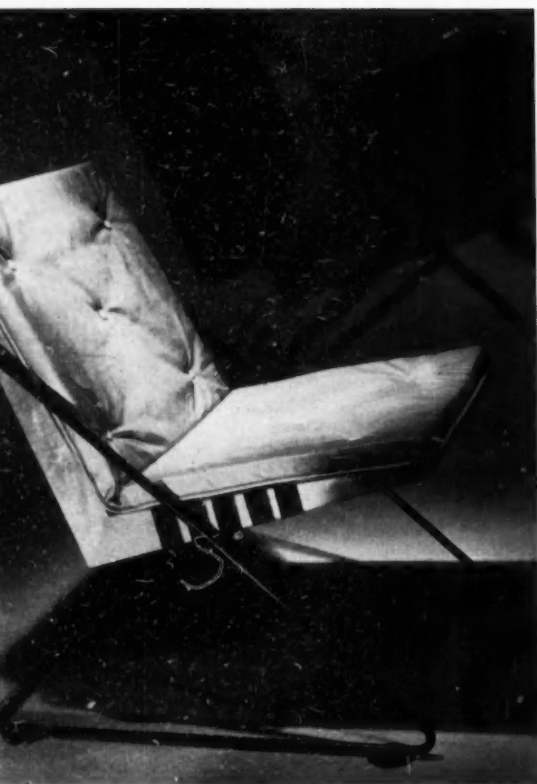
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1. Outdoor redwood furniture by Van Keppel Green.
2. Hosken Service Cart. 3. Thonet Bros. rocking chair.
4. Chair by Martiné. 5. Eva Zeisel chairs for Richards-Morgenthau. 6. Ilmari Tapiovaara chair for Thonet Bros.
7. Stacking tables for Hosken, Inc. 8. Slate top coffee table by William Airbruster for Edgewood Furniture.
9. Bed and suspended cabinet by Edward Wormley for Dunbar Furniture. 10. Coffee table with metal and canvas chairs—Designer Pipsan Saarinen Swanson from Ficks Reed Co. 11. Dining table and chair for Claywood Design Products. 12. Upholstered Eames chairs for Herman Miller Furniture Co. 13. Metal and canvas chair by Bernard Flagg. 14. Lounge chair by Kipp Stewart.



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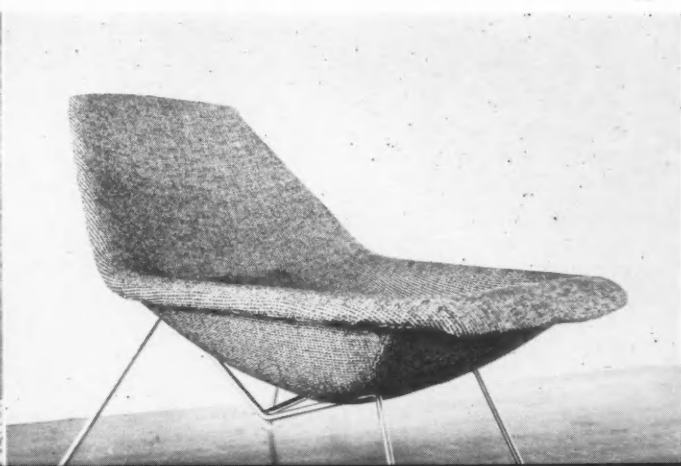


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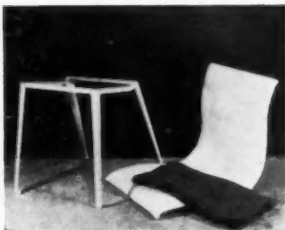
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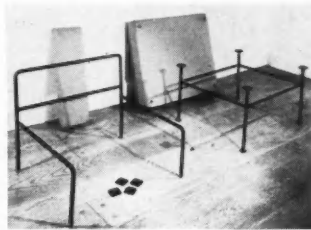
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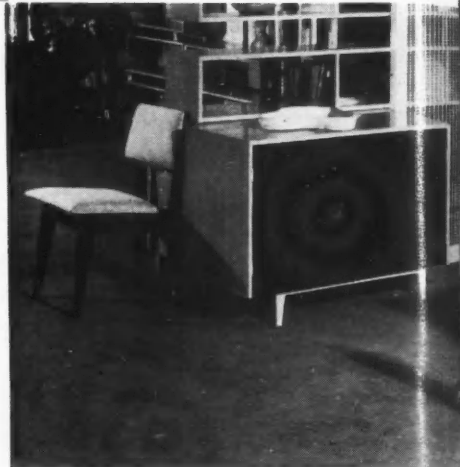
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↑ 1A

↑ 2A



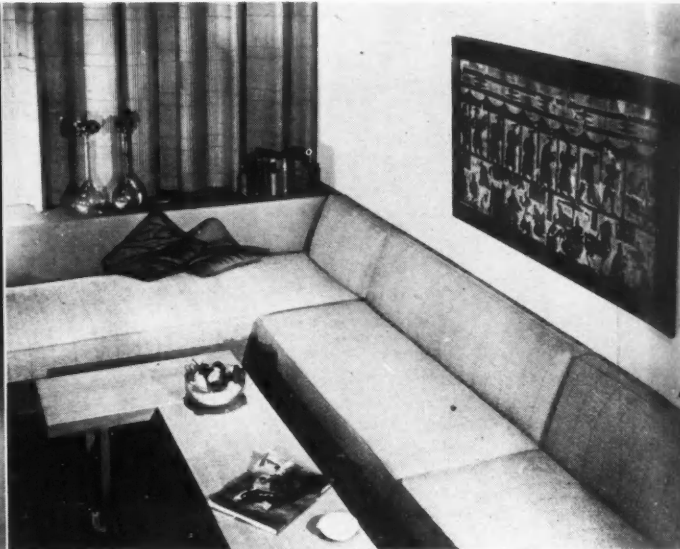
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1 Slip-cover chairs for Lightfoot studio. 1-a. Break-down. 2. Chair by Hernandez. 2-a. Breakdown. 3. Dining room pieces for Woolf Furniture Co. 4. Harvey Probber sofa from Nuclear Series. 5. Sofa bed by Harvey Probber. 6. Sofa bed and couch grouping by Harvey Probber. 7. Desk and chair for Brown Saltman. 8. Storage units by George Nelson for Herman Miller Furniture Co. 9. Dining table and stools by Isamu Noguchi for Herman Miller Furniture Co. 10. Reflecting light designed by Mitchell Bobrick for General Lighting of California. 11. Coffee table for Sterling Furniture, Inc. 12. Card table with chairs for Sterling Furniture, Inc.

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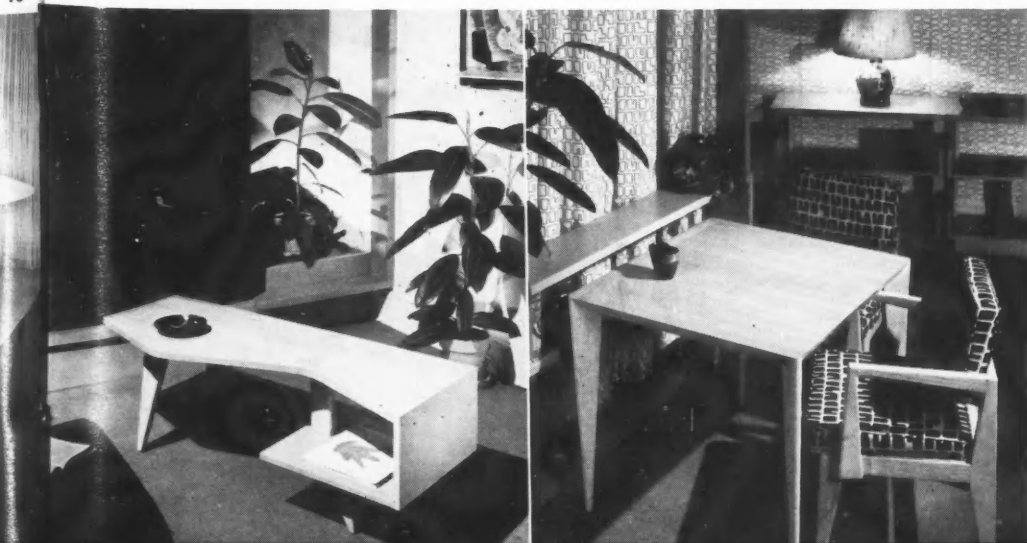
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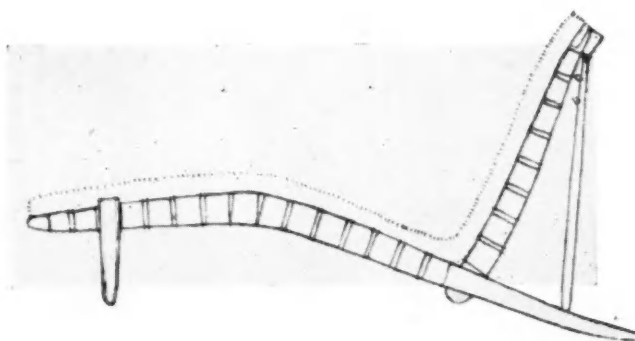
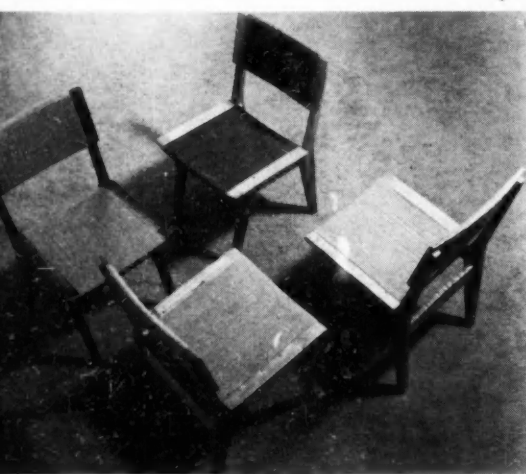


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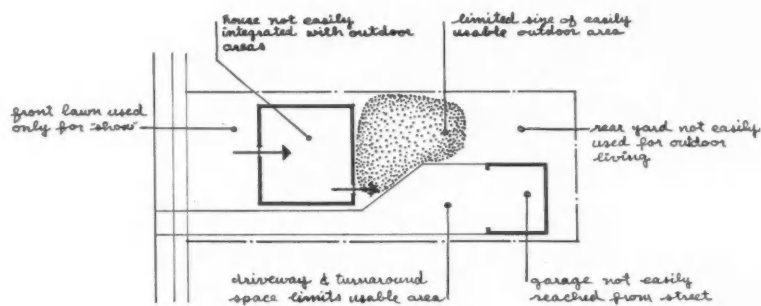
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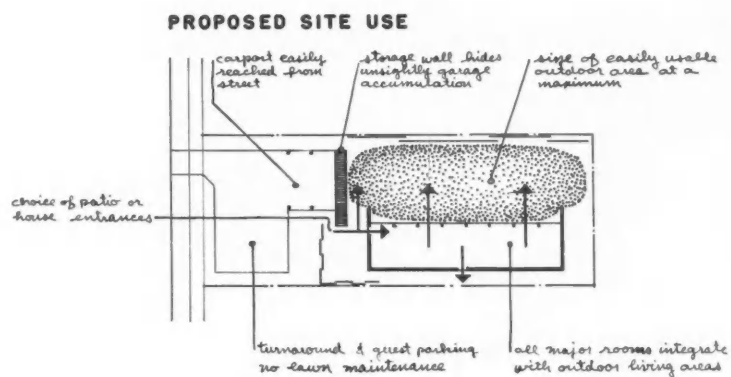


1. Outdoor couch by Keith Monroe. 2. Chairs for Claywood Design Products. 3. Chair by Harold Bartos from Lehigh Furniture Corporation. 4. Folding metal and string chair by Greta Magnusson Grossman. 5. Coffee table, terrazzo top, steel rod supports by Bernard Flagg and Kipp Stewart. 6. Long chair, webbed or in twisted grass, with adjustable back by George Nakashima.

THE SMALL HOUSE AND THE CITY PLOT



CONVENTIONAL SITE USE



PROPOSED SITE USE

There exists today a definite need for a contemporary solution of the low cost house which can be adapted to the average 50-foot city lot. The best use of the building site and the best use of today's construction methods must be organized to reflect more accurately today's living.

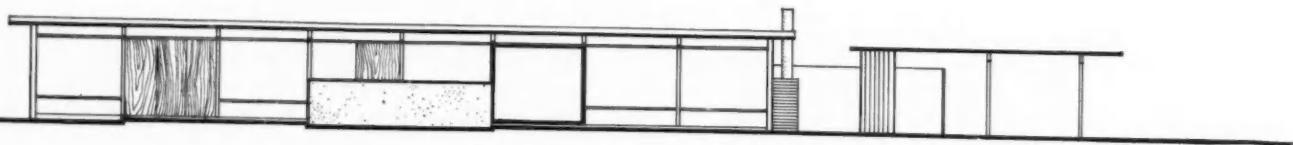
The more flexible living habits of today require visual as well as direct access to outdoor areas. The conventional site use does not meet these requirements. To provide for this flexibility in living within the confines of the 50-foot lot, a better solution is suggested by arranging the house in a direction corresponding to the greater dimensions of the lot. Each room may then be opened to an adjoining terrace. At the same time, the carport is placed at the front of the lot forming a barrier which insures privacy to the terraced area as well as simplifying car movement.

The value of today's standard construction methods and materials should be realized in order to keep building costs to a minimum. If "stud and stucco" is the cheapest method of building, the design of the house should reflect the best qualities of this method. To test the acceptability of the preceding statements, the designers are planning a speculative house which will embody a number of these ideas.

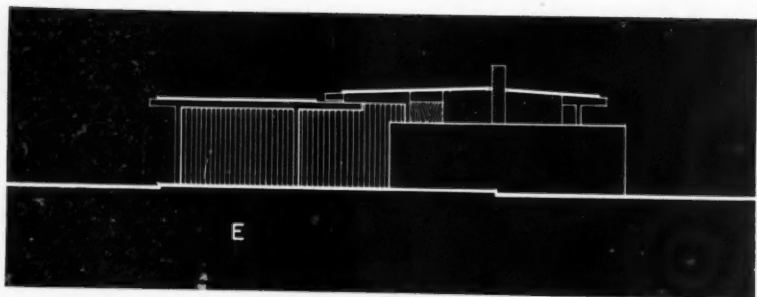
The lot is 45 feet in width and faces east. Therefore, the house is oriented along the north property line in order to take advantage of solar heat at the terrace side. The storage wall divides the carport from the terrace and visually directs the visitor to the front entrance; also, the wall opens to the terrace area and contains items ordinarily stored in the garage. The outdoor areas are screened by fences or native plants. Asphalt paving throughout a major portion of the lot provides terraces, walks, parking, and turnaround.

The building construction is structural posts and beams at 8 feet on centers with T. & G. planking, composition roof, and crushed rock on top. The colored concrete slab is waxed and left exposed. All glass is fixed with ventilation provided by plywood transoms between the beams. Walls are plastered.

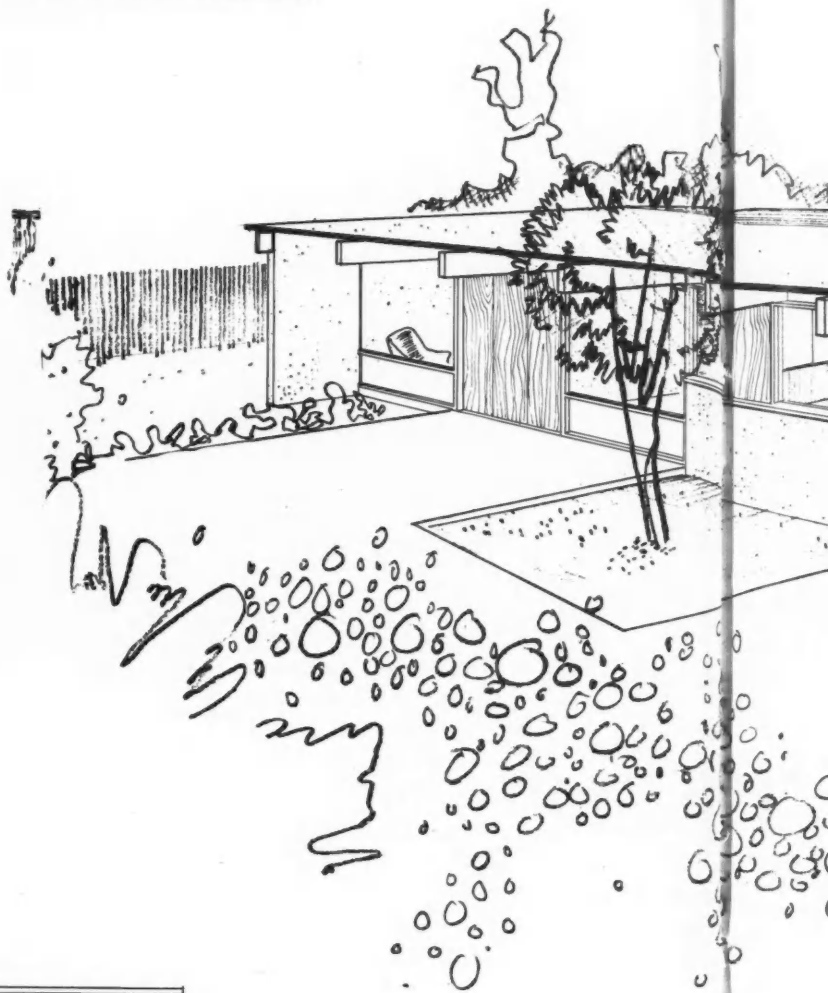
The central core of the house contains all utilities. Warmth is provided by a jet type furnace plus solar heat. The laundry area is behind doors which open to the hall when used. A large shower with a 12-inch high dam doubles as a bathtub. The centrally located kitchen simplifies the control of house and terraces. The kitchen passthrough easily serves the indoor and outdoor dining areas.



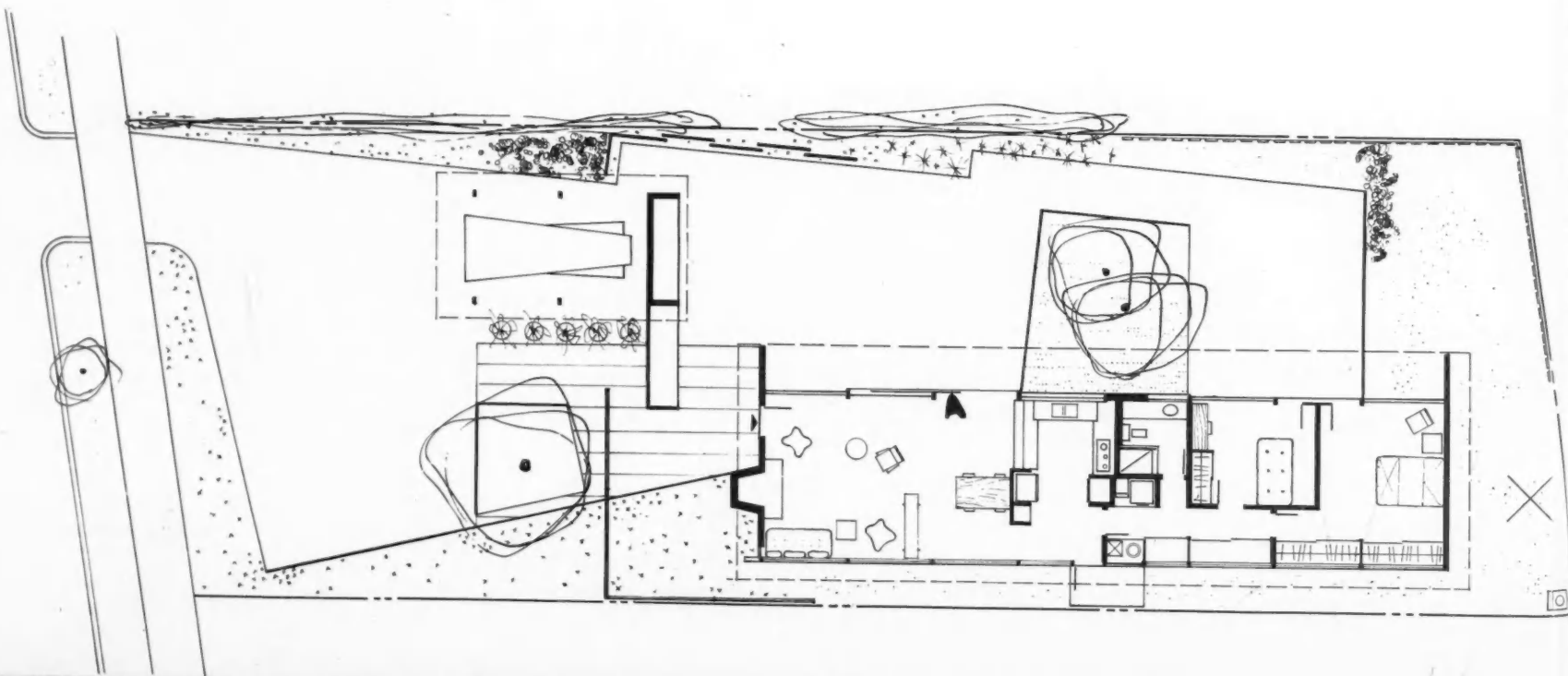
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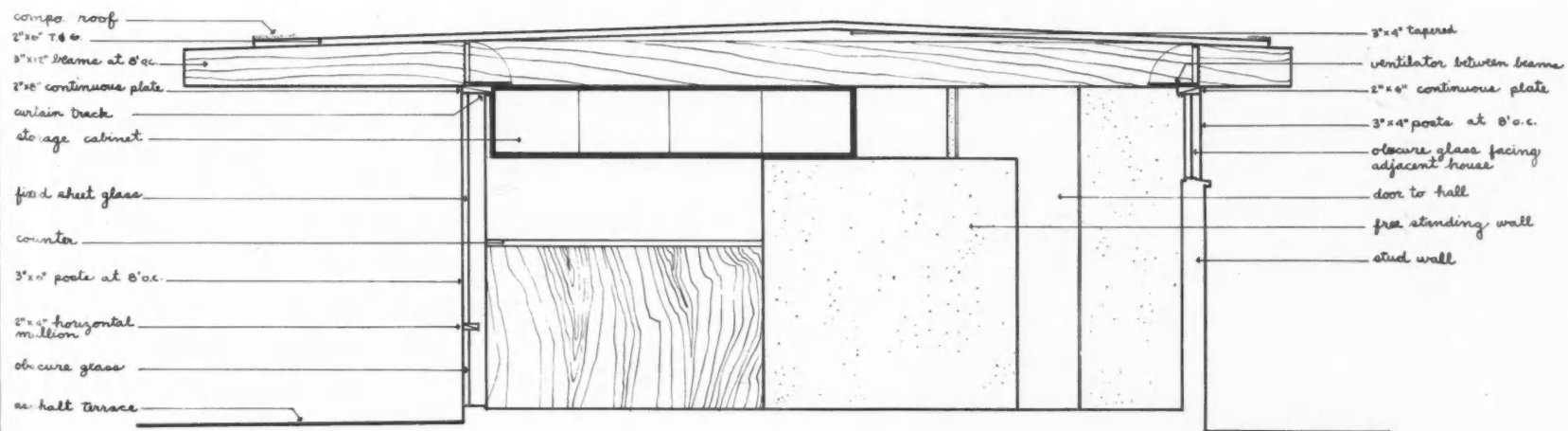
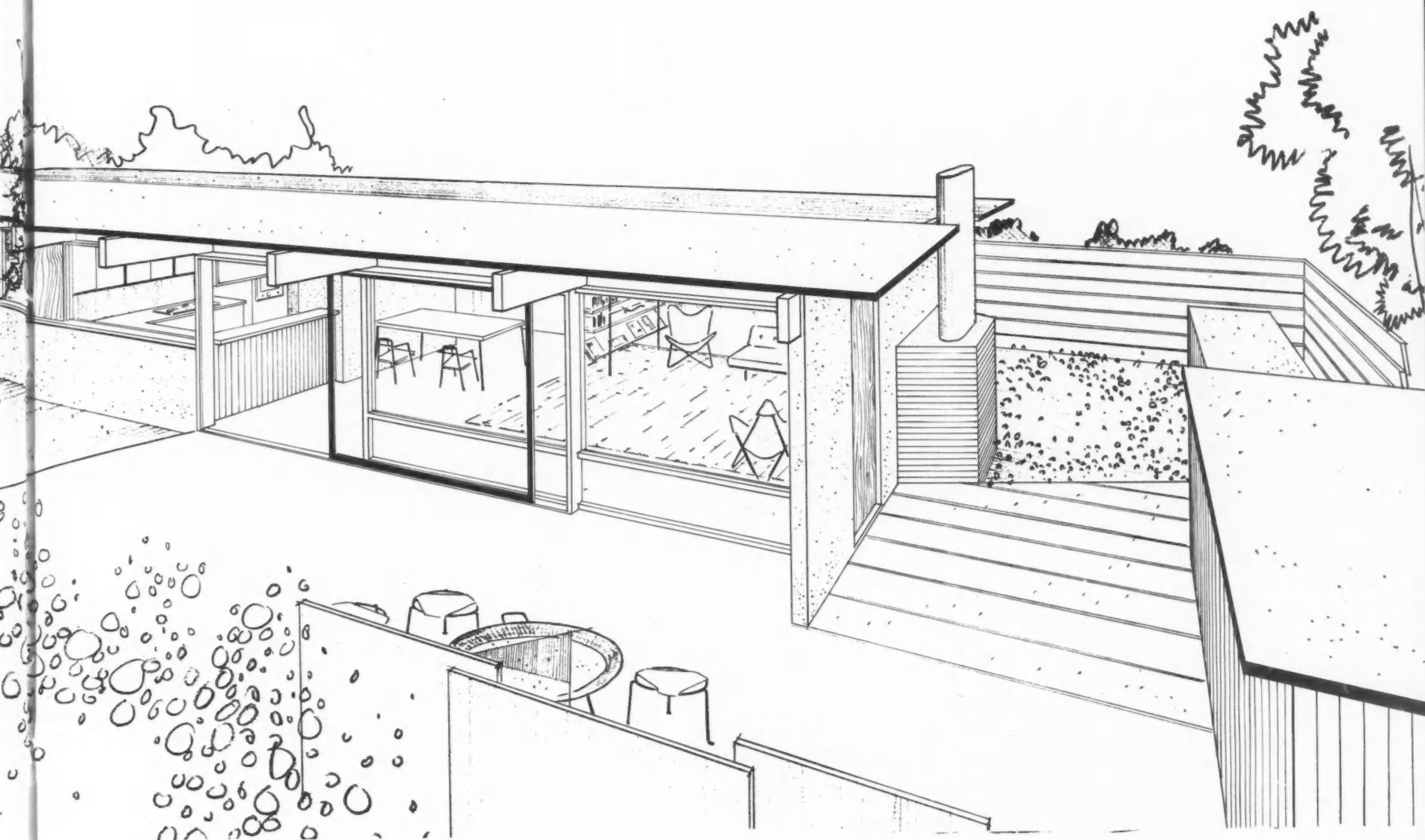
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compo. r
2"x6" T & G
3"x12" beam
2"x6" contin
curtain tra
storage c

fixed shel
counter -
3"x6" post

2"x6" horiz
million
ob cura g
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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program. Please do not request literature unless a capital letter indicating your occupation follows the item—following are the letters indicating occupations:

A—Architects
D—Designers
DR—Draftsmen
B—Builders
DS—Department Stores

ID—Interior Decorators
AS—Architectural Students
PB—Prospective Builders
C—Consumers
FS—Furniture Stores

APPLIANCES

• (979) Cabinet Sinks: Folder, data sheets Morton cabinet sinks; one-piece top die-formed metal finished with acid-resisting porcelain enamel; 42" to 66" widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel bonderized and enameled; exceptionally well designed, engineered, fabricated; merit specified CS-House 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—Howard Miller Clock Company, Zeeland, Mich. A, D, DR, B, ID, AS, C.

• (980) Electric Range: Folder, data sheets Kelvinator Automatic Cook Electric Ranges; 3-way automatic control for oven, Scotch Kettle, appliance outlet; finger-tip control all cooking operations, 7-heat surface units which tilt up for easy cleaning; "up-down" unit for Scotch Kettle or surface use; two-unit oven; grouped controls easy to read; recessed light for panel, work surface; will cook entire meal automatically; merit specified for CSHouses 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (981) Electric Water Heater: Folder new Kelvinator Electric Water Heaters, round and table-top models; heavy gauge enameling steel tanks lined with two coats of porcelain; hydrostatically prestretched at high pressure before porcelaining; adjustable automatic thermostats; complete engineering, specification data; good contemporary design; merit specified CSHouse 1950.

—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (982) Garbage Disposer: Folder Morton Electro-Drain automatic sanitary garbage disposer; 3-way control serves as operating switch, stopper for drain outlet, safety top for shredding compartment; shredder has full meal capacity and works forward or reverse; no vibration; easily installed, easily operated, safe clean, odorless; well engineered; merit specified for CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (983) Home Freezer: Folders, data sheets Kelvinator home freezers; all walls, fast-freezing bottom refrigerated; chest-type design; when lid is opened cold air does not spill out, warm air can't get in; special fast-freezing section; spring-action lid support; lock-type lid lift, handy storage baskets, easy-adjustment temperature control, dependable power unit; merit specified CSHouses 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.—Inciner Division, Bowser, Inc., Cairo, Ill. A, D, B.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters. Toaster, Shavemasters; recent changes

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in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill. A, D, DR, B, PB, ID, AS, C.

•(984) Refrigerator: Folders, data sheets Kelvinator Moist-Master Refrigerators incorporating near-zero freezing area, moist cold area for usual daily foods, supermoist cold cold-mist zone for foods having high moisture content; two sets refrigerating coils, one surrounding freezing compartment, the other attached to back wall of freezing compartment; well designed, engineered; merit specified CSHouses 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

ARCHITECTURAL PORCELAIN ENAMEL VENEER

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif. A, D, DR, B, PB, AS, C.

BARBECUE EQUIPMENT

•(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CSHouse 1950.—The Rotir Company, 8668 Otis Street, South Gate, Calif.

BLUE PRINTING EQUIPMENT

(957) Whiteprinter: Information new Spee-Dee low-priced whiteprinter; takes 24" x 36" sheets; uses Diazo moist or amonia dry process; makes clear accurate black-on-white positive-reading prints from translucent originals in one minute at less than 2 cents per square foot; saves up to 80 per cent on commercial blue printing costs; reproduces tracings, drawings, documents, etc.; makes photocopies; quickly pays for itself; Spee-Dee also available in 12" x 18" and 18" x 24" sizes, starting at \$45; larger equipment for handling 42" wide sheets in any length.—Peck & Harvey, 5727 North Western Avenue, Chicago 45, Ill. A, D, B, E.

CABINETS, COUNTER TOPS

•(904) Beautylux: Folder Beautylux valance lighting unit for use in kitchens; floods entire kitchen with reflected fluorescent light; brilliantly downlights work area; unifies cabinets, conceals curtain pocket; integral, synchronous electric clock; complete one-package unit; well designed.—Beautylux, 4202 Crestwood Road, Richmond 27, Va. A, D, DR, B.

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—The Formica Company, Cincinnati 32, Ohio.

•(918) Drawer Roller-Bearings: Folder Roll-ez, inexpensive roller-bearings for wooden drawers; silent, very simple to install, fool proof; rollers made of Tenite long-wearing plastic; completely eliminates sticking drawers; good product, worth investigation.—Roll-ez Company, 1309 West Broadway, Long Beach 2, Calif. A, D, DR, B, PB, C.

•(481) Hardwood kitchen Cabinets: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.—Mutschler Brothers Company, Napanee, Ind. A, D, DR, B, DB, C.

•(921) Magnetic Latch: Folder ingenious magnetic cabinet latch using attraction of permanent horseshoe magnet to special steel plate; noiseless, simple, practical; particularly good in holding warped, sagging doors; this item is new and well worth investigation.—Laboratory Equipment Corporation, St. Joseph, Mich. A, D, DR, B, PB, AS, ID, C.

•(958) Plastic Drainboards, Counters: Information Formacove drainboards, counters; top and backsplash formed into continuous cover one-piece unit; uniform 3/4" concave radius through patented heat, pressure; Formica, Far-lite, etc., bonded to 3/4" plywood with solid wood filler strip in cove; outside radius, other decorative postformings on special request; good answer to difficult problem; merit specified CSHouse 1950.—Blue Ox Industries, Post Office Box 1064, Redwood City, Calif. A, D, B.

•(985) Steel Kitchen Cabinets: Folder, data sheets Morton Pantryettes, Base Cabinets; available in separate units, Pantryettes hang like pictures, cabinets move like furniture; Pantryettes have sliding glass doors; base cabinets have recessed knee, toe room; all units heavy-gauge furniture steel bonderized and enameled like refrigerators; best contemporary design, clean, sensible; merit specified for CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

CERAMICS

(942) Modern Ceramics: Information full line of exciting hand-finished pottery for home and garden; vases, jardinières, free-form glower arrangers; also ceramic lamps and decorative accessories; excellent craftsmanship.—Design-Technics, 44 East Twenty-third Street, New York 10, N. Y. A, D, B, ID.

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(959) Cypress Knees: Information decorative Cypress Knees from Florida Cypress swamps; come in either abstract natural shapes or made up as figurines, paperweights, background for flower arrangements, wall vases, table vases, lamps, bookends, natural bowls, candle holders, and other items; waxed, polished; interesting, worth investigation.—Thomas Gaskins, Palm-dale, Fla. A, D, B, ID.

DRAFTING SUPPLIES

(960) Duplicators: Literature on photo-copy duplicators; produces photo-exact copies of written, typed, printed, drawn, photographic material; simple operation, no technical skill, no dark room necessary; reasonably priced; good product meriting study. — General Photo Products Company, 15 Summit Avenue, Chatham, N. J. A, D, B, AS, ID, C.

ELECTRICAL EQUIPMENT

• (373) Ceiling Ventilating Fan: Brochure Blo-Fan electric ceiling-type residential ventilating fan; removes cooking odors, steam; nine-position switch; some models combined with recessed lights.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif. A, D, DR, B, PB, AS, C.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio. A, D, DR, B, AS, ID, PB, C.

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data available only in Northern California.—Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif. A, D, DR, B, PB, ID, AS, C.

• (922) Safety Electric Receptacles: Literature No-Shok Safety Duplex Electric Receptacles; built-in rotary cap automatically closes outlet when not in use; protects children, reduces fire hazard; merit specified for use in all Case Study Houses.—Bell Electric Company, 1844 West Twenty-first Street, Chicago 8, Ill. A, D, DR, B, PB, ID, AS, C.

• (827) Ventilating Fans: Folder and catalog NuTone ventilating fans; models for wall and ceiling installation.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio. A, D, DR, B, AS, ID, PB, C.

FABRICS

(986) Artists' Concepts: Exceptionally well prepared and illustrated 24-page brochure showing work of Estelle and Erwine Laverne, Alvine Lustig, Ray Komai, Zahara Schatz, Juliet and Gyorgy Kepes, and Alexander Calder in fabrics and wall papers, and of William Katavolos, Douglas Kelley and Ross Littell in furniture design and ceramics; artists' concepts uninhibited by "what the public will buy" approach; this brochure belongs in all files.—Laverne Originals, 225 Fifth Avenue, New York 10, N. Y. A, D, DR, ID, AS.

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill. A, D, ID.

• (987) Reed Fabric Drapes: Information Sun Reed fabric drapes, shades; imported from Southwest Germany, made from selected hearts of Black Forest fir; loomed from slender reeds 36" to 136" long into rolls of same width and up to 120" feet long with 11 reeds to the inch; reeds straight, uniform, without nodes or breaks; stitched solid in 1" or 2" widths at top with recurring stitches $\frac{3}{4}$ " across width of material; can be cut at any point without additional bindings; hangs in graceful fold; merit specified for CSHouse 1950.—Decorium, Inc., 420 Market Street, San Francisco, Calif. A, D, ID.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(803) Carpets, Textiles: Information complete line contemporary, traditional floor coverings; wide variety colors, patterns.—D. & W. Frazier, Inc., 2020 West Eighth, A, D, DR, B, PB, ID (in Southern California only).

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrafters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (7a) Rubberized Waffled Rug Cushion: Brochure, folders Allen Rubber-Loc Rubberized Waffled Rug Cushion for all types of contract installations; pure rubber, durable fibers; non-slip, provides comfortable walking, preserves rugs, carpets.—Allen Industries, Inc., Leland and G. T. R. R., Detroit 7, Mich.

• (961) Rug Cushion: Leaflet on Spon-gex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn. A, D, B, ID, C.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn. A, D, DR, B, PB, ID, AS, C.

• (990) Vinyl-Cork Tile: Brochure with color chart on Dodge Vinyl-Cork Tile; combines advantages of cork with toughness of vinyl surface; bright, permanent colors, including several remarkably good plain colors; resilient, quiet, safe to walk on, long wearing; good insulating, sound deadening qual-

FURNITURE

ities; resistant to fire; requires no waxing; cleans with soap and water; inks, grease, acid, mild alkalis do not mar; merit specified for CSHouse 1950.—Dodge Cork Company, Inc., Lancaster, Pa. A, D, ID, B, DS, FS, AS, C.

• (923) Contemporary Furniture: Brochure, folders remarkably well designed line commercial contemporary furniture; features strong construction; clean, simple lines; selected pieces merit specified for CSHouse 1950.—Sterling Furniture,

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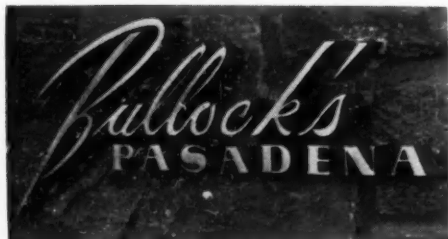


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Inc., 1611 West Cortland Street, Chicago 22, Illinois. A, B, PB, D, DR, ID, AS, C.

• (804) Contemporary Furniture: Catalog for the trade on contemporary furniture for residential, commercial use.—J. G. Furniture Company, Inc., 102 Kane Street, Brooklyn 2, New York. A, D, DR, B, PB, ID, AS, C.

(949) Contemporary Tables: Information contemporary tables designed by Joseph Carreiro; won honorable mention 1949 Furniture Design Competition of AID; clean, well fabricated, worth close investigation.—Pine & Baker, 28 Otis Street, Cambridge 41, Mass. A, D, B, ID.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefinished at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif. A, D, DR, B, PB, ID, AS, C.

• (316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif. A, D, DR, B, PB, ID, C.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs

by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif. A, D, DR, B, PB, ID, AS, C.

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen, Nessen lamps; specializes on service to architects, decorators.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif. A, D, DR, B, ID.

• (954) Indoor-Outdoor Contemporary: Complete catalog new line Van Keppel-Green indoor-outdoor contemporary chairs, tables, chaise lounges; cord, rattan, redwood and glass framed in charcoal-black steel; crisp, fresh, simple design team; this is must information for all files.—Balboa Pacific Corporation, Fullerton, Calif. A, D, DR, B, PB, AS, ID, C.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Co., 12th & Olive, Los Angeles, Calif. A, D, ID.

(991) Painted Aluminum Furniture: Information painted aluminum furniture featuring interchangeable combinations made up of upholstered chairs, ottomans, sofas, corner and end tables; fitted to conform to architecture of any room; diagrams illustrating flexibility available.—The D. R. Bradley Company, 22 East Forty-ninth Street, New York 17, N. Y.

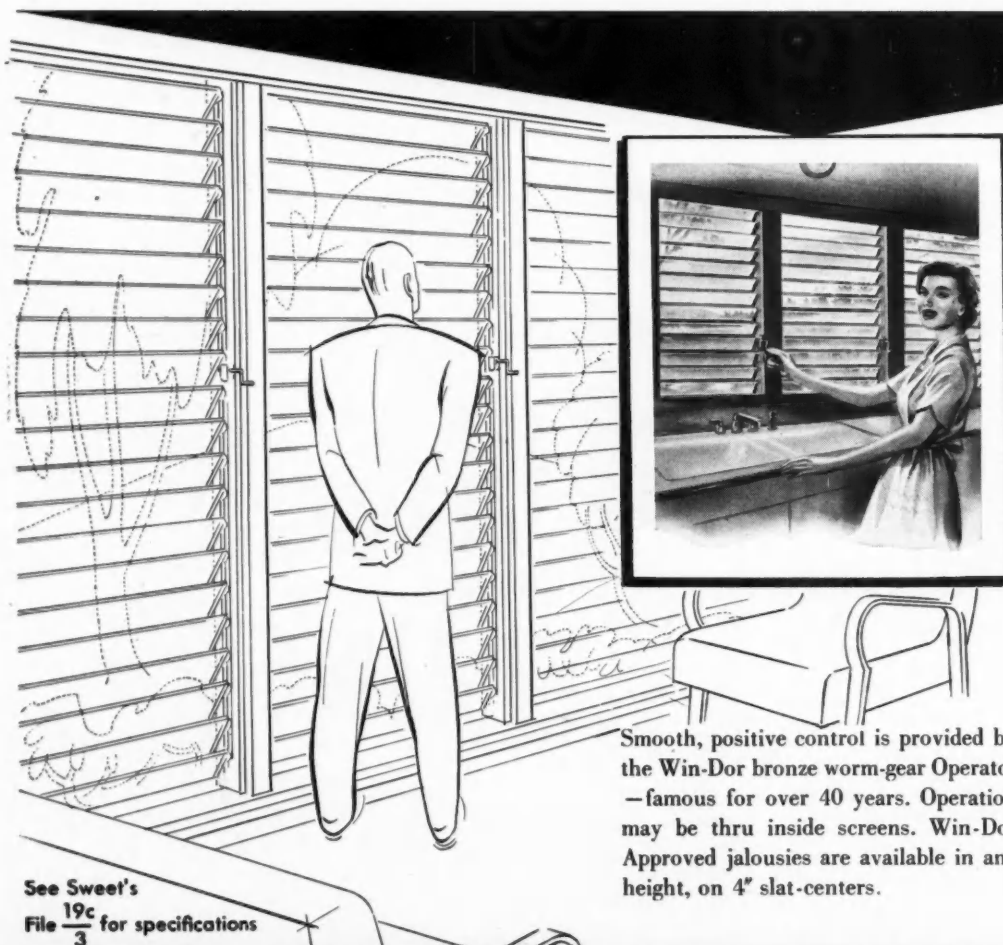
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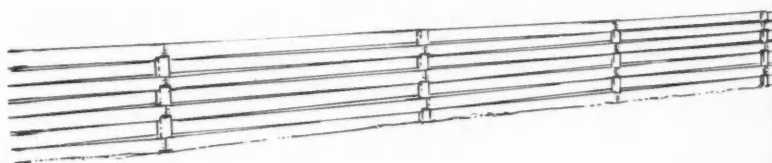
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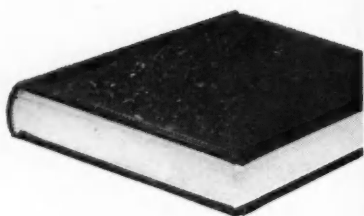


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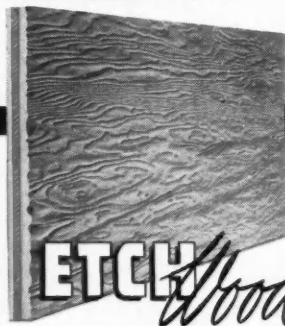
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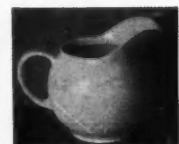
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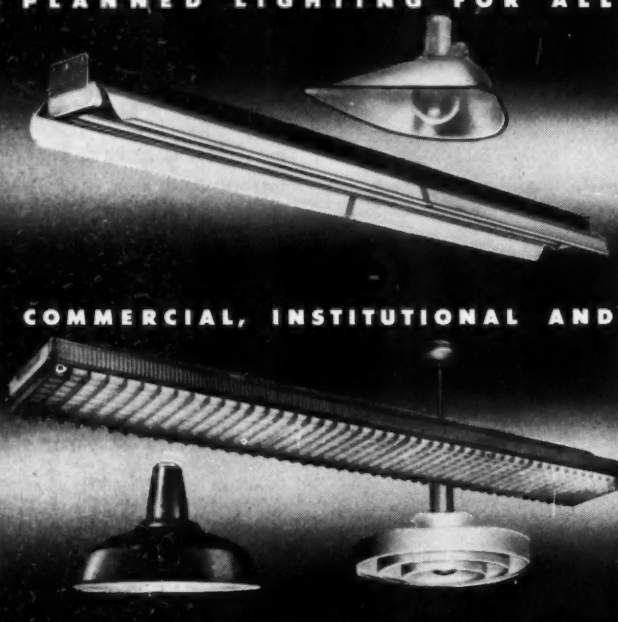
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(532) Custom Built-In Sound Equipment: Information equipment giving broadcast quality, custom sound, television, record playing, recording; servicing architects, decorators, furniture dealers; demonstrations by appointment, Gr 7606—20th Century Design, 8923 Beverly Boulevard, Los Angeles 48, Calif. A, D, DR, B, PB, ID, AS.

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SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla. A, D, DR, B, PB, AS, C.

(941) Classroom Window: Information new type intermediate weight steel classroom window; increased light effectiveness, economy in original cost, easy washing and replacement of broken glass; custom built to 10' wide and 9' high; upper light fixed diffusing wire glass, lower portion clear; good design, engineering.—Advertising Department, Truscon Steel Company, Youngstown, Ohio. A, D, DR, B.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif. A, D, DR, B, PB, C (in 11 western states only).

(824) Drapery Hardware, Venetian Blinds: 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware and venetian blinds; price 25 cents.—Kirsch Company, Sturgis, Michigan. A, D, DR, B, AS, ID, PB, C.

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordion-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—New Castle Products, New Castle, Ind. A, D, DR, B, PB, ID, AS, C.

•(972) Heat Absorbing, Glare Reducing Glass: Helpful, informative 12-page catalog featuring Mississippi Glass Company's Heat Absorbing, glare reducing Coolite glass; shows typical industrial and other applications; presents facts based on independent laboratory tests covering properties of glass; contains heat and light transmission tables, specification data.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Mo. A, D, B, PB.

•(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif. A, D, B, DR, RB, AS, ID, C.

•(8a) Jalousies: Information Win-Dor Approved Jalousies; weatherstripped glass louvers open wide, provide unobstructed view, free flow of air; louvers bracket-mounted, tightly held to prevent rattling; easily removable for cleaning; well engineered, reasonably priced; particularly well adapted to contemporary design.—The Casement Hardware Company, 406 North Wood Street, Chicago 22, Ill. A, D, B, ID, AS, C.

•(930) Metal Window, Door Casings: Folder Milcor Steel window, door casings; simple, clean, good for contemporary houses; solid or expansion wings; all styles straight, uniform, permitting good mitres at corners, neat, invisible union with plaster surfaces.—Inland Steel Products Company, Box 393, Milwaukee 1, Wis. A, D, DR, B, PB.

•(927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a remarkably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn. A, D, B, DR, PB, AS, ID, C.

(999) Self-Storing Window Screens: Permanent, rustproof Screen-o-Matic, a disappearing window screen; improved plastic screening on aluminum roller all enclosed in aluminum housing; mounted on outside lower window sash; unrolls to cover opening as window is raised; rolls back up automatically when lowered; left on year round; saves storage, painting; gives more light, longer life, easier window washing; anyone can install; low in cost;

worth thorough investigation.—Lockhart Manufacturing Corporation, 6350 East Davison Avenue, Detroit 12, Mich. A, D, DR, B, PB, AS, C.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntions; outside screens. Steelbilt Inc., 4801 E. Washington, Los Angeles, Calif. A, D, DR, B, PB, AS, ID, C.

SPECIALTIES

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eyepiece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, N. Y.

(209) Flock, Flock Finishing: Booklet (32 pages) flock, flock finishing; process of coating short fibers on surfaces to velvet-like pile finish; contains actual color samples.—Behr-Manning Corporation, Troy, N. Y. A, D, DR, B, PB, ID, AS, C.

• (913) Lightweight Core: Brochure Parkwood Honeycomb, very lightweight core material for use between sheets of aluminum, plywood, veneer, decorative laminate; various grades range in compressive strength from 50 to 250 lbs. per square inch; ideal for doors, furniture, sliding panels; inexpensive.—Parkwood Corporation, 24 Water Street, Wakefield, Mass. A, D, DR, B, PB, AS.

(2a) Plastic Numerals: Information new line plastic numerals for door, house numbers, other exterior-interior uses; luminous polystyrene, red fluorescent acrylic, gold acrylic, silver acrylic, black acrylic: 4½" high, well designed for readability; impervious to weather conditions, won't corrode, never need painting; good product, worth investigation.—Gits Molding Corporation, 4600 West Huron Street, Chicago 44, Ill.

STRUCTURAL BUILDING MATERIALS

(943) Aluminum: Informative booklet on aluminum point out that often excellent production economies can be made by using aluminum in place of other materials; complete descriptions various forms in which Revere aluminum is fabricated; illustrations, charts, tables giving properties, characteristics of most wrought aluminum alloys. Revere Copper & Brass Inc., 230 Park Avenue, New York, N. Y. A, D, DR, B.

(933) Custom Stock Store Front Metals: Information Kawneer Custom-Styled Stock Metals for store fronts;

permit custom styling, clean-lined simplicity, modern design through use of Kawneer stock metals; less costly than ing, detailing; good product, worth made-to-order specials; eliminates draft-thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Mich. A, D, DR, B, PB, AS.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio. A, D, B.

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif. A, D, DR, B, PB.

(950) Support Column: Information Mono-Post support column installation in residential, light industrial construction featuring dual-purpose steel post for use as an adjustable support column during early construction, thus eliminating temporary support installation, later embedded in concrete floor as permanent feature; designed and manufactured to comply with FHA minimum requirements; permits major economies; integral unit including welded steel plates top and bottom and precision built jack for adjustments during construction; sensible new product deserving close attention.—The Akron Products Company, Seville, Ohio. A, D, B, PB.

(945) Veneered Wall Tie: Brochure new Copperweld V-Lok Tie for veneered walls; V-shaped crimped prongs of Copperweld wire and copperweld nail; can't rust, corrode, weaken; strong as alloy steel, anchors greater surface of brick to studding.—Copperweld Steel Company, Glassport, Pa. A, D, B.

TILE

(973) Deep Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.

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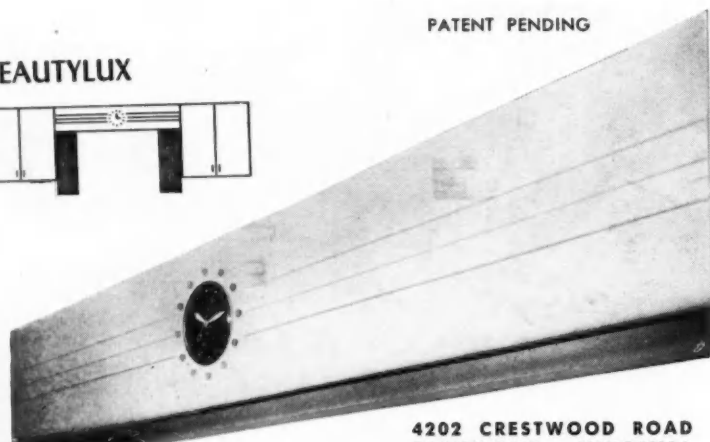
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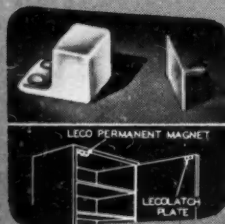
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—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. Richmond 7-5338. A, D, B, PB, AS, C.

VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill. A, B, D.

WALL COVERING

(4a) Fabric Wall Coverings: Informa-

tion, samples Authority Line Fabric Wall Coverings; wide variety patterns, decorator colors; custom produced, permanently washable, permanently crack-resistant; reasonably priced; worth investigating.—Standard Coated Products Division, Interchemical Corporation, Empire State Building, New York 1, N. Y.

WATERPROOFING

(974) Waterproofing, Dampproofing: Office test kit, data on Formula No. 640; a clear liquid sealer penetrating deeply into masonry surfaces; hydrocarbon solvent evaporates leaving pores filled with a balanced formula of seven waxes, resins.—Haynes Products Company, 4007 Farnam Street, Omaha 3, Neb. A, B, D, PB, DR.

VARIATION NUMBER SEVEN

continued from page 22

and pulsating as the very heart of a newly co-ordinated totality. In an architectural space it needs to be located as nearly as possible to the mathematical or psychological center of the structure. It has a capacity to be isolated from other space forms and to be only kind to whatever objects may be permanently or temporarily around its immediate domain.

To deal thus, lovingly and patiently, with this piece, automatically removes any difficulty of setting or handling. Once installed, nothing can disturb it except the most delicate of matter: dust, a piece of paper, an enthusiastic finger. Again we must remember that a slip of paper in the wrong place—someone's desk or a portfolio—can now destroy mankind. It is not the main tensions we must fear, it is the little delicate relationships which we must control.

So here, as a last bit of love, we should enclose our Peace patiently in a transparent column from top to bottom. Illuminated from within, even transparent panels would be almost non-existent in a darkened space, and the spirit of freedom would be unhampered by this delicate precaution, yet undisturbed by the minutiae of life which would dim and eventually extinguish its lustre.—Richard Lippold, 1950.

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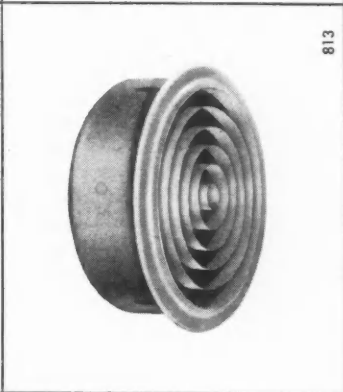
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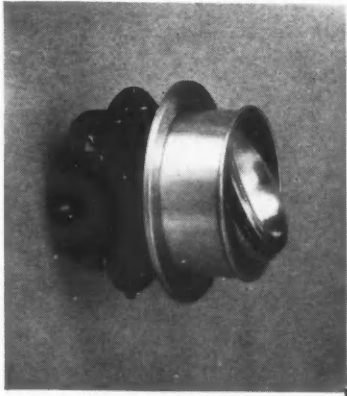
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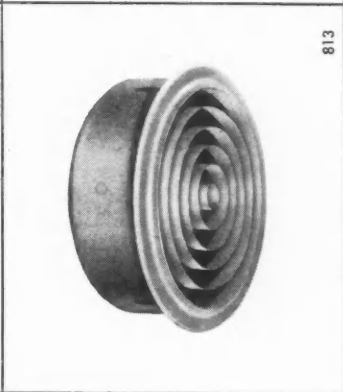
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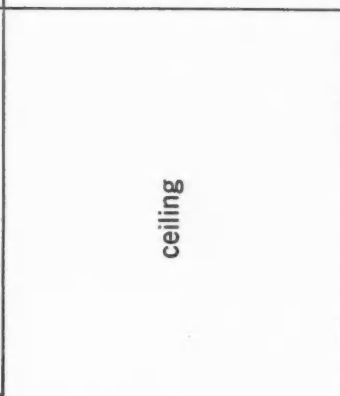
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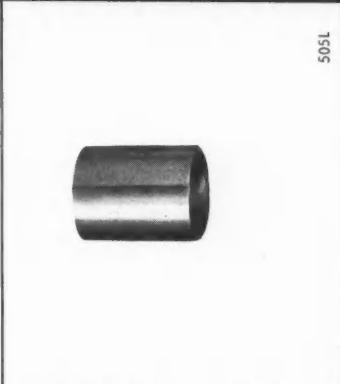
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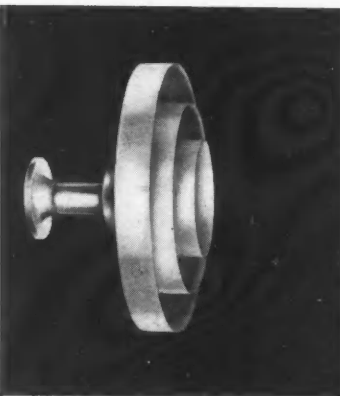
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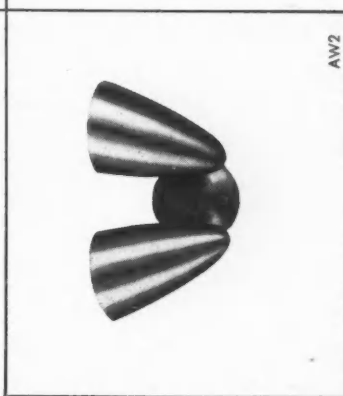
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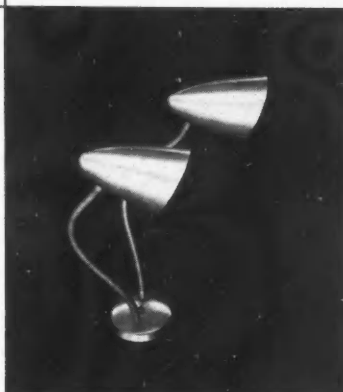
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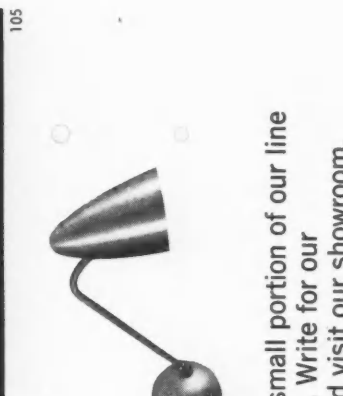
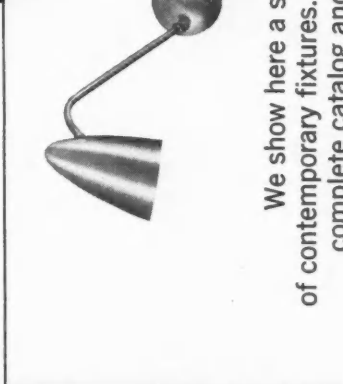
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